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THE ART-UNION.



LONDON, SEPTEMBER 1, 1844.

NOTES ON BRITISH COSTUME.
PART THE EIGHTH.

BY FREDERICK W. FAIRHOLT, F.S.A.

FROM THE ACCESSION OF GEORGE III. TO
THE YEAR 1800.

THE year 1760 gave a younger Sovereign to the British nation than they had possessed since the accession of Queen Elizabeth. George III. was only in his twenty-third year when the sudden death of his grandfather placed him on the throne, "yet he presented few of the graces and none of the liveliness of youth. At the same time he was wholly free from the vices or irregularities which commonly attend that age with personages in his situation. A few months after his accession he married Charlotte of Mecklenburgh-Strelitz, who, like himself, was decorous, devout, and rigid in the observance of the moral duties; and those who love or admire them least can scarcely deny that they contributed to a great and striking reformation of manners. Before their time the court of St. James's had much of the slovenliness of the court of Versailles, without its polish: during their time it became decent and correct, and its example gradually extended to the upper classes of society, where it was most wanted. The polish and the grace, the refinement or brilliancy, perhaps, were still wanting; for neither of the two royal personages was particularly distinguished as graceful or brilliant, and the King had a strong predilection for a quiet, domestic, country life, and the practical operations of farming."

With these tastes and habits, the youthfulness of either Sovereign would not carry them into many fashionable extravagances; indeed, since the days of Charles II., costume seems to have had little or nothing of royal patronage, and still less of its absolute attention. The nobility and gentry started all that was new, and reigned supreme viceroys of the "ever-changing goddess," with-



* Knight's Pictorial History of England.

out waiting for the royal sanction to their flippancies; and their taste, or want of taste, certainly ran riot during the forty years of which we are writing, to an extent that equalled the absurdities of any previous period. At the commencement of the reign of George III., both ladies and gentlemen dressed simply enough, and the hoops of the ladies were of unpretending dimensions.

The cut here given (see previous column) represents the costume of 1760. The lady has a small "gipsy hat," a long-waisted gown, laced over the stomacher, short sleeves to the elbow, where very full ruffles are displayed. The gentleman's dress requires no comment: it had altered but little since the time of Anne.

A writer in the *St. James's Chronicle* of 1763 is loud in his condemnation of tradesmen who ape their betters in dress, and declares:—"I am seldom more diverted than when I take a turn in the Park of a Sunday, to see what uncommon pains these subaltern men of taste make use of to become contemptible. The myriads of gold buttons and loops, high-quartered shoes, overgrown hats, and vellum-hole waistcoats, are to me an inexhaustible fund of entertainment." He then describes an interview with one, who appeared in "a coat loaded with innumerable gilt buttons; the cuffs cut in the shape of a sea-officer's uniform, and, together with the pockets, mounted no less than twenty-four. The skirts were remarkably long, and the cape so contrived as to make him appear very round about the shoulders. To this he had a scarlet waistcoat with a narrow gold lace, double-lapped, a pair of doeskin breeches that came halfway down his leg, and were almost met by a pair of shoes that reached about three inches and a quarter above his ankles. His hat was of the true Kevenhuller size, and of course decorated with a gold button and loop. His hair was dropped very short behind, and thinned about the middle, in such a manner as to make room for a stone stock-buckle of no ordinary dimensions. To complete the picture, he carried a little rattan cane in his hand," and by trade was a blacksmith. At the same period another correspondent, in great alarm, calls attention to "a certain French fashion which during the present war hath gradually crept into this kingdom—a fashion which hath already spread through this metropolis, and if not timely prevented must infallibly infect the whole nation;" this being "an additional growth of hair, both in front and rear, on the heads of our females." He then describes the way in which it is dressed, by curling and crimping it, adding pomatum and meal; and then the barber "works all into such a state of confusion that you would imagine it was intended for the stuffing of a chair bottom; then, bending it into curious curls and shapes over his finger, he fastens it with black pins so tight to the head that neither the weather nor time has power to alter its position. Thus my lady is drest for three months at least, during which time it is not in her power to comb her head." Such was the beginning of a fashion which increased in monstrosity and reigned for more than twenty years, being, in fact, the great feature of this period of costume. In 1767, a writer in the "London Magazine," remarking that the English people are said to be singular for extremes in taste, adds, "I think it was never more flagrantly exemplified than at present by my fair countrywomen, in the enormous size of their heads. It is not very long since this part of their sweet bodies used to be bound so tight, and trimmed so amazingly snug, that they appeared like a pin's head on the top of a knitting needle. But they have now so far exceeded the golden mean, in the contrary extreme, that our fair ladies remind me of an apple stuck on the point of a small skewer." By contrasting the headdress of the lady in the first cut given in this article with the following group, the reader will at once detect the great change effected by fashion in this

particular portion of female costume. Figs. 1 and 2 are copied from engravings by G. Bickham to



"The Ladies' Toilet; or the Art of Headdressing in its utmost Beauty and Extent;" translated from the French of "Sieur le Groos, the Inventor and most eminent Professor of that Science in Paris," published in 1768. The figures in this very curious book (of which there are thirty) were so much admired in Paris, that we are told "not only all the hairdressers of any note have them, both plain and coloured, in their shops, but every lady's toilet is furnished with one of them, very elegantly bound, and coloured to a very high degree of perfection." To describe fig. 1 in the author's own words:—"This head is dressed in two rows of buckles (or close curls), in the form of shell-work, barred, and thrown backwards; two shells, with one knot in the form of a spindle, composed of a large lock or parcel of hair, flattened, or laid smooth, taken from behind the head, in order to supply the place of a plume, or tuft of feathers." Fig. 2 is "dressed with a row of buckles, the roots whereof are straight; two shells (on the crown of the head), and a dragon or serpent (at the side of the head, reaching to the shoulders), composed of two locks of hair taken from behind the head, with a buckle inverted (running upwards from the nape of the neck to the crown, where it is fastened by a comb). These serpents or dragons are seldom worn but at court balls, or by actresses on the stage." It would be impossible to do more than give types of a fashion that was so varied and so elaborate, which increased both in size and intricacy of fancy during the next two years, as we may judge from figs. 3 and 4, a back and front view of a lady's head, from "A Treatise on Hair, by David Ritchie, Hairdresser, Perfumer, &c.;" for in these days hairdressers were great men, and wrote books upon their profession, laying no small claim to the superior merit of "so important an art;" and not content with merely describing the mode of dressing the hair, "favoured the world" with much learning on the origin of hair, affirming it to be "a vapour or excrement of the brain, arising from the digestion performed by it at the instant of its nourishment;" with many other curious and learned conclusions, into which we cannot think of following them. The figures selected from this book will show with what care and dexterity ladies' heads were then dressed, "with many a good pound of wool" as a substratum, over which the hair was dexterously arranged, as the reader here sees, then bound down with reticulations, and rendered gay with flowers and bows. Heads thus carefully and expensively dressed were of course not dressed frequently. The whole process is given in the "London Magazine" of 1768:—"False locks to supply deficiency of native hair; pomatum in profusion; greasy wool to bolster up the adopted locks; and grey powder to conceal dust." A hairdresser is

described as asking a lady "how long it was since her head had been opened and repaired? She answered, not above nine weeks. To which he replied, that that was as long as a head could well go in summer, and that therefore it was proper to deliver it now, as it began to be a little *hazarde*." The description of the opening of the hair, and the disturbance thereby occasioned to its various inhabitants, is too revolting for modern readers; but the very many advertisements of poisonous compounds for their destruction, and the constant notice of these facts, prove that it is no exaggeration. Persons who are sceptical on many subjects of costume, and who doubt the accuracy of the old illuminators and sculptors in their representations of the female headdress of their own times, would do well to consider whether any fashion more ugly or disgusting can be found than this worn so very recently, or anything that looks more like caricature.



The dresses worn by the figures in the above cut are good specimens of the costume of 1770. They are copied from an engraving in the "Lady's Magazine," and represent a scene in "Love in a Village." It is thus introduced:—"As the stage is the standard of taste with respect to dress, we had recourse to it on the present occasion, and have presented our readers with a genteel undress, in which Miss Catley appeared in the character of *Rosetta*." The other characters are *Young Meadows* and *Justice Woodcock*. The former gentleman is fashionably dressed in—

"Bagwig, and laced ruffles, and black *solitaire*."

The latter, is in the quiet bobwig, large cocked hat, topboots, and loose coat of a country squire. *Rosetta* is in the first fashion: her headdress is of the simple form, a plain toupee turned up in a club behind, and secured to the crown of the head by a large bow of ribbon; a plain tie of puffed ribbon is worn round her neck, which may be seen on a larger scale in fig. 1 of the previous cut,—it was a very fashionable ornament; a gown, short in the sleeve, open in front, and setting out fully behind, showing the petticoat covered with rows of fur-bellows beneath it. As the action of this opera was in the time then present, of course all the characters exhibited the first-rate dress of the day; but at this period it was unusual to study

* This article of dress was a broad black ribbon worn round the neck, and was extremely fashionable. In Anstey's "New Bath Guide," it is asked:—

"What can a man of true fashion denote, Like an ell of good ribbon tied under the throat?"

The dress of 1766 is well described in this work, and *Ninckin's* change from unfashionable vulgarity to dandyism in dress, consists in the adoption of a silk coat, with embroidered cuffs, a Nivernois hat, bag-wig, ruffles, *solitaire*, buckles set with stones, cameo brooches, silk stockings, snuffbox, and muff. The twelfth letter contains a descriptive and humorous satire on the ladies' enormous headdresses. Many remarks on dress are scattered through the work.

anything like accurate costume upon the stage, modern fashionable dress was universally exhibited; thus

"Cato's long wig, flowered gown, and lacquered chair," was not more absurd than Garrick's *Macbeth*, in a cocked hat of the last London cut, bag-wig, ruffles, and full court suit; or Mrs. Yates as *Lady Macbeth*, in a powdered headdress and a hoop at least eight yards in circumference. Then an audience speculated on the propriety of the actors' adoption of modern costume to the characters they embodied; whether a Ramlie wig was not too mean for *Hotspur*, and whether *Hamlet* ought not to wear diamond knee-buckles.*



While these extravagances were indulged in by the rich, the humbler classes seem to have gradually adopted from them only that portion of dress that was stiff and quaker-like. The cut above given, from prints dated 1772, delineates the costume of plain country folks. The man's dress is more remarkable for its capacious easiness than for aught else. The absence of wig, and loose twist of the neckcloth, heavy multiplicity of folds in every article of dress, enormous hat, and easy shoe ties, have an air of comfort that contrasts greatly with the little plaited cap, stiff upturned hair, uncomfortable boddices and stomachers, in which the female is habited. Her tight sleeves, long mittens, open gown, carefully held up from the ground, and frequently worn drawn through the pocket-holes; her long white apron, and all but her high-heeled shoes and buckles, are precisely the items that went to make up the dress of a charity-school girl of a few years back, when they universally appeared in the costume of the period when these schools were generally established. They may still be seen in some parish schools of the present day, that, like Christ's Hospital, pride themselves in dressing the children as their ancestors dressed them.

The year 1772 introduced a new fashion for gentlemen, imported by a number of young men of fashion who had travelled into Italy, and formed an association called the Maccaroni Club, in contradistinction to the Beefsteak Club of London. Hence these new-fashioned dandies were styled Maccaronies, a name that was afterwards applied to ladies of the same genus. The cut here given (see next column) delineates the peculiarities of both. The hair of the gentleman was dressed in an enormous toupee, with very large curls at the sides, while behind it was gathered and tied up into an enormous club or roll, that

* Quin, when sixty years old, and of such corpulence as to weigh twenty stone, used to play *Young Chamont*, in the "Orphan," in a suit of clothes heavy enough for *Othello*; a pair of stiff-topped white gloves, then only worn by attendants at a funeral; an old-fashioned major-wig, and black stockings. Full-length portraits of actors in these odd suits may be seen in the plates to "Bell's British Theatre," or in the very curious series of miniature portraits published by Smith and Beyer, 1770.

rested on the back of the neck like a porter's knot; upon this an exceedingly small hat was



worn, which was sometimes lifted from the head with the long cane, generally carried, and decorated with extremely large silk tassels; a full white handkerchief was tied in a large bow round the neck; frills from the shirt front projected from the top of the waistcoat, which was much shortened, reaching very little below the waist, and being without the flap-covered pockets. The coat was also short, reaching but to the hips, it fitted closely, having a small turn-over collar as now worn, and was edged with lace or braid, and decorated with frog-buttons, tassels, and embroidery; the breeches were tight, of spotted or striped silk, with enormous bunches of strings at the knee.* A watch was carried in each pocket, from which hung bunches of chains and seals; silk stockings and small shoes, with little diamond buckles, completed the gentleman's dress. The ladies decorated their heads much like the gentlemen, with a most enormous heap of hair, which was frequently surmounted by plumes of large feathers and bunches of flowers, until the head seemed to overbalance the body. The gown was open in front; hoops were discarded, except in full dress, and the gown gradually spread outward from the waist, and trained upon the ground behind, showing the rich laced petticoat ornamented with flowers and needlework. The sleeves widened to the elbow, where a succession of ruffles and lappets, each broader than the other, hung down below the hips.

The "Lady's Magazine" for March, 1774, thus describes the fashionable dress of the day:—"The hair is dressed very backward and low, with large flat puffs on the top; toupee not so low. A bag, but rather more round. Three long curls, or about six small puffs down the sides. Powder almost universal. Pearl pins and Italian lappets filigreed with flowers, which give them a very becoming look. This has but lately been seen, as it is quite a new fancy of Lady Amelia C—. Round the neck German collars, which are quite a late fashion, or pearls. Sacks, a beautiful new palish blue, or a kind of dark laylock satin. Trimmings, large puffs down the sides, with chenille silver, or gold, or blond. Stomacher crossed with silver or gold cord. Fine laced ruffles. Satin embroidered shoes, with diamond roses. Small drop earrings. Turkey handkerchiefs.

"UNDRESS.—Hair rather higher. There are three sorts of new undressed caps. The one a quartered cap almost the same as a child's. The other an extremely deep wing, which falls on the hind part of the head; round, or Turkey

* A celebrated criminal, Jack Rann, was known as "Sixteen-stringed Jack," from his constant patronage of this fashion. See his life in that great source of inspiration to modern novelists, the "Newgate Calendar."

lappets. This is a very elegant hat-cap. The third, a small, wide, shallow wing, with lappets tied in bunches. This is also a hat-cap. Very small chip hats, with small double row of puffs of laylock ribbon; or pale pink hat, covered with lace, quartered with Turkey turban. Cloaks, sage-green mode, or light brown with white ermine. Trimming of the gowns white tissue, or brown satin."



The same periodical favours us with an engraving, from which the cut here given was copied, of "Two Ladies in the newest dress; from drawings taken at Ranelagh, May, 1775." The headdresses of both are curious: the front lady wears hers in a "half-moon toupee," combed up from the forehead with large curls at the sides, and one very broad appears beneath each ear; a plume of feathers surmounts this structure. Round the neck a tight simple ribbon is worn. The gown is high behind and low at the breast, having a stomacher, over which it is laced with gold or silver twist, and a large bunch of flowers is stuck in the breast; the body being tightly confined in stays strengthened with steel "bushes." The sleeves are tight, with cuffs at the elbows, and the smallest amount of ruffle; as if to form a contrast as strong as possible to the fashion worn two years previously, which has been already engraved and described. Long gloves are worn, and fans constantly seen. The gown, or Polonese as it was termed, is open from the waist, and it is gathered in festoons at the sides, the edges being ornamented with silk ribbon in puffs, forming a diamond-shaped pattern, and edged with lace; the petticoat being similarly decorated; small high-heeled shoes, with rosettes, complete the dress. The second lady has her hair dressed in a large club, ornamented by rows of overhanging curls of considerable dimensions, above which a jewelled *bandeau* is placed, from which hang two lace lappets; her sleeves are decorated with rows of pinked ribbon encircling the arm, which it became a fashion to wear of a different colour to the gown; her gown is tied up behind with bows of silk ribbon; and it will be perceived that large hoops are worn by both ladies, which appear to have been placed rather lower than they were originally worn.

In the "London Magazine" account of the birthday levee at St. James's, June 23, 1775,

* It was the fashion to educate girls in stiffness of manner at all public schools, and particularly to cultivate a fall in the shoulders and an upright set of the bust. The place of the bunch of flowers in the above engraving was occupied at schools by a long stocking-needle to prevent girls from spoiling their shape by stooping too much over their needlework. This I have heard from a lady long since dead, who had often felt these gentle hints, and lamented their disuse.

we are told that "the ladies' hair was, with few exceptions, a kind of half-moon toupee, with two long curls, the second depending opposite each other below the ear; the hind part was dressed as usual, for few ladies had the addition of broad braided bands crossing each other as if to confine as well as ornament the back of the head, which now appears at inferior places of public resort." By which it would appear that the highest style of headdressing, as depicted in the second cut of this part, fig 4, had become vulgar. They go on to say, "The caps were flat and small, consisting merely of two diminutive wings, a little poke, and light flowing lappets; and the chief of the clothes suitable to the season; viz., light grounds, with either brocade or silver running sprigs; as her Majesty, however, is pleased to wear bows of ribbon instead of any other stomacher, and sleeve-knots of a different colour to her gown, it is presumed it will soon grow into fashion with other ladies."

The headdresses of the ladies still continued as monstrous as ever, and were as severely satirized as heart could wish, but without producing any effect. Plumes of feathers of enormous magnitude, and of all the colours of the rainbow, were worn; and chain of pearls or beads hung around the mass of hair which formed the outside covering of the heap of tow within. Bunches of flowers were also stuck about the heads, surmounted with large butterflies, caterpillars, &c., in blown glass, as well as models in the same brittle material of coaches and horses and other absurdities. The caricaturists were busy, and one wicked wag published a print called 'Bunker's-hill,* in which a lady's headdress was laid out as a dustman's ground; on the apex were seated a heap of cinder-sifters, while a dust-cart found its way up one side, and a sow and pigs made their home in the large curls beneath. Among the rest the author of the "New Bath Guide" wrote the following "Humorous Description of a modern Headdress" in 1776:—

"A cap like a bat
(Which was once a cravat)
Part gracefully platted and pinn'd is;
Part stuck upon gauze,
Resembles mackaws,
And all the fine birds of the Indies.
"But above all the rest
A bold Amazon's crest
Waves nodding from shoulder to shoulder;
At once to surprise,
And to ravish all eyes,
To frighten and charm the beholder.
"In short, head and feather,
And wig all together,
With wonder and joy would delight ye;
Like the picture I've seen
Of th' adorable queen
Of the beautiful, blest Otaheite.†
"Yet Miss at the rooms
Must beware of her plumes,
For if Vulcan her feather embraces,
Like poor Lady Laycock,
She'll burn like a haystack.
And roast all the Loves and the Graces."‡

In 1776 the fashionable writer in the "Lady's Magazine" notices that, "at Ranelagh many heads were lowered, and I with pleasure viewed the Duchess of D——'s fine face ornamented more naturally, and with but three feathers instead of seven. Lady S——'s head was the most beyond the bounds of propriety, she having so many plates of fruit placed on the top pillar, and her hair being without powder, it was not so delicate a mixture." From this period until 1785, the headdress seems to have presented the most obtrusive feature of a lady's dress, and

* This title was intended as a parody on Bunker's-hill, one of the most celebrated localities of the American war, which at this time engrossed general attention.
† The recently-published voyages of Captain Cook had excited much interest at this time; and the wits frequently declared that the English ladies borrowed their love for feathers and finery, and their overladen style of personal decoration, from the examples of Otaheitan costume given in the plates to Cook's volumes.

‡ The accident here alluded to actually occurred to the lady mentioned, whose high headdress caught fire by coming in contact with one of the candles affixed in the sconces of the Bath Assembly-rooms.

to have constantly excited the argument and ridicule of the press; it will, however, be impossible to notice here all its varieties; but, as no specimens of out-door headdresses have been given, we may turn our attention to them, and the following cut may help to assist the reader in comprehending some few.



Fig. 1, from a print in the "Universal Magazine," for 1773, shows the ordinary flat hat of a country girl; it is trimmed with ribbon, and was worn by all women of the lower ranks. The last persons to discard this fashion were the fish-women and fruit-sellers, to whom it was exceedingly convenient, allowing their baskets to repose safely on the head. Fig. 2, of the same date, is a winter hat of black silk, worn by women of the middle classes. Of course, neither of these hats would suit the wearers of the fashionable headdresses, for whom such head-coverings as figs. 3 and 4 were constructed; but any covering was seldom wanted, as a lady of the first fashion could always ensure safety from accidents by keeping in her coach or sedan. Fig. 3 is a calash, from a print dated 1780; it was made like the hood of a carriage, and could be pulled over the head by the string which connected itself with the whalebone hoops. Caps, however, were sometimes made fully as extravagant, to cover the immense heap of hair then worn, above which they rose and spread out at the sides in a pile of ribbons and ornament. Fig. 3 is copied from a print of the newest fashion in 1786, and the lady is described as wearing "a spotted gauze Therese (for so the large kerchief that enclosed the head was termed) over a round cap, fastened with a headband tied in a loose knot." Her hair is combed upward from the forehead, and falls on each side of the head in broad curls. About this time the heads of the ladies began to lower, and the hair was allowed to stream down the back, a fashion attributed to the taste of the reigning portrait-painters of the day, with Sir Joshua at their head. Hats of immense circumference of brim, turned down back and front into a half circle, with flat crowns and plumes of feathers, which were tied beneath the chin by broad silk ribbons, became fashionable; and mob-caps were worn that covered the hair, with a full caul and deep border secured by a broad ribbon, much more plain than becoming. In 1788 "the fashionable full dress of Paris" was a powdered wig, or the natural hair arranged as wide as it was before high, in a series of large curls all round the head, the hair beneath flowing down the back to the waist in loose curls; it was surmounted by a gauze kerchief and feathers, and ornamented by a wreath of flowers. The neck and breast were entirely concealed by a full white *buffant*, which stuck out from beneath the chin like the breast of a pigeon; the sleeves have ruffles at the elbow, cut at the edges into points or zig-zags; small hoops are worn; the gown is still open, and trails

upon the ground behind; cambric aprons with lace borders became fashionable, and high-heeled shoes and buckles.

Until the period of the French Revolution, no very extraordinary change had taken place in male or female costume since the Maccaroni period. The dresses of the gentlemen, which had become less loose and capacious, so continued, and the waistcoat really went not below the waist; the coat had a collar which gradually became larger, and very high in the neck, about 1786, the skirts of the coat setting out like the tail of a sparrow. Wigs had become less "the rage," and in 1783 the wigmakers thought necessary to petition the King to encourage the trade by his example, and not wear his own hair,—a petition that was most unfeelingly ridiculed by another from the timber-merchants, praying for the universal adoption of wooden legs in preference to those of flesh and blood, under the plea of benefiting the trade of the country. But the French Revolution in 1789 very much influenced the English fashions, and greatly affected both male and female costume; and to that period we may date the introduction of the modern round hat in place of the cocked one; and it may reasonably be doubted whether anything uglier to look at, or more disagreeable to wear, was ever invented as a head-covering for gentlemen. Possessing not one quality to recommend it, and endowed with disadvantages palpable to all, it has continued to be our head-dress until the present day, in spite of the march of that intellect it may be supposed to cover. It is seen in Parisian prints before 1787. French male costume was speedily adopted, and the gentlemen of 1793 dressed as they are here represented



in a print of the period. The figure to the left is in true Parisian taste: he wears the high sugar-loaf hat in which the revolutionary heroes of that frightful era enshrined their evil heads, when Paris became a Golgotha. His flowing hair is powdered (for powder was not discarded finally till some years afterwards, although the Queen and Princesses abandoned it in this year), a loose cravat of white cambric tied in a large bow, a frilled shirt, a white waistcoat decorated with red stripes; a long green coat with a high collar and small cuffs, buttoned lightly over the breast, from whence it slopes away to the hips, having very wide and long skirts—in fact, very like the "Newmarket cut" of the present day. His breeches are tight and reach to the ankle, from whence they are buttoned at the sides up to the middle of the thigh; and he wears low top-boots. The companion figure has a hat with a lower crown; his hair is powdered, flows loosely, and is tied in a club behind, pig-tails having gone out of fashion with all but elderly gentlemen; his coat is similar to that of his companion; he wears very small ruffles at his

wrist, which barely peep from the cuff. He has knee-breeches of buckskin, which were now "immense taste," and his shoes are tied with strings, buckles having become unfashionable.

In 1780 the ladies began to relieve themselves of their load of hair, wearing it "frizzled" in a close bush all over, with pendent curls on the back and shoulders; the high sugar-loaf-bonnet of the French peasant was now introduced, and trimmed with deep lace, so that it hung over the face with all the effect of an extinguisher. All sorts of uglinesses were invented and worn, answering to all kinds of queer names. About 1783, the manufacture of straw being carried to great perfection, it was introduced as an ornament to dress, and became, under the patronage of the Duchess of Rutland and other noble ladies, quite "the rage." We are told in the "European Magazine" for that year, that "to give an account of the straw ornaments they have in a great measure given birth to, and continue to patronise, would be tedious even to the first votary of fashion. Paillasses, or straw-coats, are very much in use; this manufacture is borrowed from the French, and is very neat; they are in sarcenet, calico, fine linen, or stuff, trimmed and ornamented with straw." Another correspondent, after detailing the fashionable dress of the day, ends by exclaiming "Straw, straw, straw! everything is ornamented with straw, from the cap to the shoe-buckle; and Ceres seems to be the favourite idol with not only the female, but the male part of the fashionable world, for the gentlemen's waistcoats are ribbed with straw, and they look as if they had amused themselves in Bedlam for some time past, manufacturing the flimsy doublet." This fashion, after having gone the rounds of aristocratic life, descended to the commoners, and as late as 1795 a caricature of a female, styled a "bundle of straw," was published to ridicule the taste. This was the era of straw bonnets, which were worn in 1798 precisely of the shape and form still common.

In 1794, short waists became fashionable, and that portion of the body which fifteen years previously had been preposterously long, reaching nearly to the hips, now was carried up to the armpits. This absurdity occasioned a wag-gish parody on the popular song, "The Banks of Banna," which begins with—

"Shepherds, I have lost my love;
Have you seen my Anna?"

The parody began with—

"Shepherds, I have lost my waist!
Have you seen my body?"

The gown was worn still open in front, but without hoops, and fell in straight loose folds to the feet, which were decorated with shoes of scarlet leather. Immense earrings were worn; the hair was frequently unpowdered, and from 1794 to 1797, large ostrich or other feathers were worn, singly, or two and three together, of various bright colours,—blue, green, pink, &c.,—standing half a yard high.



The fashionable walking dresses of 1796 are given above, from a print in "The Gallery of Fashion," published in the May of that year. The head-dress of the front lady consists of a cap completely overloaded with bows, tassels, ribbons, and feathers, with a gauze veil hanging round the neck behind; it has much the look of those still to be seen in France. Her waist is girdled by a pink silk ribbon, immediately under the armpits. She wears a white gown, with pink spots (muslins and calicoes, with printed patterns, having usurped the place of silks); the entire dress of a lady being considerably thinner and lighter than it used to be; the sleeves are loose, gathered in puffs midway between the shoulder and elbow, where they end. A long black scarf of gauze or silk hangs over the shoulders: they were at this time very fashionable. The other lady wears a straw hat, the brim scarcely projecting over the eyes—it is decorated with green bows and feathers; a plain light blue gown, a yellow shawl with a flowered border, and long yellow silk gloves reaching to the elbow, where they meet the gown sleeve. Both ladies carry the then indispensable article, a fan.

Although the hoop had been happily discarded in private life, it appeared regularly at court in as great state as ever. Witness the figure here copied of a lady's court dress in 1796. Not



since the days of its invention was this article of dress seen in more full-blown enormity; and, as if to increase its size in the eyes of the spectators, immense bows of ribbon, cords, tassels, wreaths of flowers, and long swathes of coloured silks, are twisted around and hung about it, in the most vulgar style of oppressive display. The pinching of the waist becomes doubly disagreeable by the contrast with the petticoats and the head, overloaded as it is with feathers, jewels, ribbons, and ornaments; and altogether the unfortunate wearer seems to be imprisoned in a mass of finery sufficient to render her immovable. All the inconvenience and crush of a St. James's levee could not, however, banish these monstrosities, until George IV. abolished them by royal command.

The modern-antique style of dress, an attempt to engraft a classical taste in costume, as introduced in furniture, now appeared—a result of the French Revolution, when every brawler believed himself a Cato or a Brutus,* and an air of ghastly burlesque was cast over scenes of blood at which humanity sickens by a misplaced assumption of antique patriotism. This modification of the ladies' dresses had a good effect, in so far as it encouraged simplicity, and the female costume up to 1800 was in truth unpretending and ladylike. Open gowns were discarded, and

* The rough-cropped head then fashionable was termed "a Brutus" by the French after the great hero of antiquity, whom they especially revered.

waists about 1798 became longer, until at the end of the century they regained their proper shape. The chief absurdities as usual occupied the head, and certainly anything uglier than some of the low flat projecting bonnets, of silk, straw, and gauze, now worn, could not easily be matched. A more becoming mode of dressing the hair was adopted: short curls hung round the face and reposed on the neck. Turbans adorned with small feathers and jewels were occasionally worn, or the hair was simply confined by a silken band and a jewel, and occasionally decorated with jewellery and feathers.

"Thus far, with rough and all unable pen,
Our bending author hath pursued the story;

and, having arrived at the threshold of the present century, he closes his series of notes. They have formed a pleasurable link between himself and the readers of this journal for more than eighteen months, and his earnest desire to be useful has been most kindly appreciated by many whose approval is valuable and gratifying. In going over so large a field, comprising notices from the earliest period of our history up to the last forty years, it was not possible to do more, in the space at command, than briefly, but clearly, describe the most striking characteristics of each era. This it is hoped has been done, and in as clear a form as possible, free of technicalities and "hard names," too often used to give an undue air of learning, or throw a gloss over commonplace wordiness. A condensation of style and matter has indeed been the chief difficulty to contend with throughout; and with every desire to be brief the author has been compelled to lengthen these notes considerably beyond his original intention, and yet he has omitted much that was curious and useful in the way of detail, which he hopes to communicate in some other form to the public. The great principle upon which he set out, that all historic painting should be truthful in costume, and could be made so, he hopes to have proved by aid of the many woodcuts scattered through these notes. They are unpretending as works of Art, and are to be looked on merely as facts; but such they undoubtedly are, and have been got together with no small care and research, and from very varied sources. By referring to any portion of the entire series, the reader may see how thoroughly distinctive the dress of each period is, and how great the difference made by fifty years in every age of England's growth. As no historian could venture to give wrong dates designedly, so no painter should falsify history by delineating the characters on his canvas in habits not known until many years after their death, or holding implements that were not at the time invented. Whatever talent may be displayed in the drawing, grouping, and colouring of such pictures, they are but "painted lies;" and cannot be excused any more than the history that falsifies facts and dates would be, although clothed in all the flowers of rhetoric. What a storm of censure would that not call down! and yet the painter possesses still greater power of realizing past events, and one that impresses itself more vividly and fully on the mind. Once grant the necessity of painting historic figures otherwise than nude; or, in avowed opposition to truth, in dresses like the Greeks and Romans; and by natural consequence the necessity of truthfulness appears. To represent an Anglo-Saxon of the tenth century in the garb of an Anglo-Norman of the twelfth has been frequently done; yet on looking at the cut in the first of this series of notes, No. 45, p. 227, and that in the second part, No. 40, p. 250, the great difference will be at once visible; but many worse things than this have been done, and by very great painters. Any person who will look at Northcote's 'Death of Wat Tyler,' in the council-chamber at Guildhall, and then consider the accurate costume of the period, as engraved and described in the course of these

notes, will see how different it ought to have been; and in what an absurd manner the dresses, arms, and armour of many different periods are there mixed together, as if the wardrobe of a minor theatre had been emptied of all its varied contents, to dress each character in what would fit him, irrespective of its connexion with that of his neighbour, or, indeed, with the various portions of his own habiliments. The reader will also see, that by a little judicious management, the real costume of the period would have been more useful to the artist, more effective, and much more striking; for there is a value in truth that always claims respect and attention whenever it is honestly brought forth. The youthful King, dressed in the simple costume delineated in No. 48, p. 9, col. 2 (for in that dress he would appear, as the extravagant habiliments worn by the figures in No. 49, p. 31, were not in use until he was many years older), would have given more grace and dignity to the figure than the mixed costume of the ages of Elizabeth and Charles I., in which he now appears. Such armour as Walworth wears was not known until two centuries after the event here depicted. These mistakes generally run through all Northcote's historic pictures, and those of many others. That such things are untrue should for ever hinder their exhibition; the historic painter and the historian should be equally careful in this particular. They may be so by using a little thought, and a little research.

To pursue this subject we may ask, what can be more different than the costume of the beginning of Richard II.'s reign and that worn at its conclusion—a period of only nineteen years? What stronger than the distinction between the dresses of the two succeeding sovereigns, Henry VI. and Edward IV.? But the same striking differences may be detected in the cuts that commence and those that end each of these series of papers; and indeed we need go no farther than the present one, which goes over a period of only forty years, to prove this: for how different is the costume of 1760 to that of 1773, while the latter varies from that of 1775, and differs *in toto* from that of 1796. With such facts before us, false costume is an unnecessary obtrusion, and not worth an excuse. Modern Continental painters, and some few English ones, have treated the most awkward costume, when necessary to be used, with picturesque effect; and it has added a truthfulness to their delineations—a charm and a value not to be obtained by any other means.

In conclusion, the author of these notes would solicit from his readers any information they may be able to give on costume, the correction of errors into which he may have fallen, or any communication of the existence of curious effigies and brasses, or rubbings from the latter. Permission to avail himself of any source of information on the subject would be gladly used, and any hint thankfully received; as it is his intention to enlarge and amplify these notes, in a new form, at no very distant period; and to collect and condense, in a useful manner, the many scattered notices to be met with on this subject.

Grosvenor Cottage,
Park Village East, Regent's Park, July, 1844.

* The pictures by modern French painters, from scenes in English history, particularly those from the pencil of Delaroche, are most satisfactory. Such pictures as 'The Death of Elizabeth,' 'The Arrest of Charles I.,' 'Stratford going to Execution,' &c., are so truthful, that we forget that the painter was a foreigner, when we see the scenes of our native history more accurately delineated than they were by many of our elder painters. It would, however, be unjust not to notice the laudable efforts lately made by our artists in this important branch of study; and, as a most favourable example, we may particularly notice Mr. Herbert's picture of 'The Trial of the Bishops,' in the Royal Academy Exhibition of the present year, in which the costume of the day, probably the most awkward and peculiar of any for a painter, was truthfully delineated, and treated with the utmost success; a proof, if any was wanted, that there is no obstacle to correctness in all particulars, but the inactivity or prejudice of the artist.

FINE ARTS IN IRELAND.

THE SOCIETY OF IRISH ARTISTS.—The second Exhibition of this new but improving Society is, like its predecessor, small, but contains some works of considerable merit and interest. Owing to a press of other matter we could not notice this Exhibition earlier; we shall, however, now try to make up this deficiency.

The Vestibule contains by

TERENCE FARRELL, Nos. 1, 2, 3, and 4, 'The Seasons,' now executing in marble for his Excellency Earl de Grey. These figures are very graceful, and, for so hackneyed a subject, evince considerable originality of expression and action.

No. 5. A marble statue of 'the late Honourable Sir Lowry Cole, G.C.B.,' by the same artist, for the church of Kiskillen, is admirable both as a likeness and for its calm soldierlike aspect; the modern costume is very well disposed so as not to interfere with the dignity that pervades the composition. This able work places Mr. Farrell very high in the ranks of his profession.

No. 6. 'Sketch model for a Fountain' for Col. White, M.P., Killikee House. A classical and fanciful design, which, if carried out, will add the refinements of Art to the charms of nature, which this beautiful place so richly possesses. While treating of this artist we may, before passing on, say that

Nos. 106 and 108, the groups of 'Boys and Dogs,' and 'Boys and Goat,' executed in marble for Lord de Grey's seat in Yorkshire (the models of which elicited so much attention and praise last year), look still more attractive in the marble.

No. 107. Is a small group of the 'Children of Charles Lever, Esq.,' by the same hand. Also very clever.

T. JONES. Nos. 25, 30, 52, 70, and 74; all busts, if not much idealized or elevated in style, they are all clever likenesses.

THOMAS HIBSON. No. 109, 'Gipsy Fortune-telling.' A small bas-relief in marble: promises well for a first attempt.

THOMAS FARRELL. No. 105, 'Death of Nisus and Euryalus.' A model: a well-studied, classical group, by a very young man, son, we believe, of the artist we have noticed before; we should like to see this in marble.

WM. KIRK. No. 100. A clever little bust.

Now for the Paintings.

JAS. HARWOOD, of Clonmel. No. 8, 'Vocal and Instrumental Performers,' and No. 32, 'Temptation.' This artist is new to us: if he proceeds as he promises, he will be a credit to this Society. The latter piece is remarkably well-drawn and warmly-coloured; and, we are glad to see, met with a purchaser at once.

J. H. MULCAHY. No. 10, 'Castle Connell, Limerick,' and No. 19, 'Valentia,' two very pleasing landscapes by this rising artist. Mr. Mulcahy should infuse more warmth into his pictures.

JOHN H. NELSON. No. 11. A clever portrait and good likeness of 'Pooley, Esq.'

H. O'NEILL. No. 12, 'A Summer's Day,' No. 13, 'Laggelaw,' and No. 24, 'The Rambler.' The first and last mentioned are figures in which Mr. O'Neill has not been quite successful. No. 13, however, shows he possesses no ordinary powers for landscapes; this very beautiful and carefully-studied picture is placed quite too high to do it justice.

J. CONNELL. Nos. 14, 27, and 45, are 'Landscapes in the South of Ireland.' This young artist is making much progress.

W. GILLARD. No. 17, 'The Stirrup Cup,' and No. 48, 'A View in North Wales.' Neither of these do Mr. Gillard much credit, and both are evidently unfinished.

T. T. FOWLER. No. 26, 'The Tired Arab,' and No. 39, 'The Neapolitan Mother.' Both too much in the French school style, and too crude and unfinished to be either considered original or pleasing.

W. G. WALL. Nos. 20, 35, and 42 are very clever specimens of American scenery. Mr. Wall has also given one or two small productions in water colour so pleasing and talented as to make us regret that he does not oftener try this branch of the Arts.

W. HOWIS. Nos. 23, 29, and 46, 'Landscapes,' show a marked improvement and a careful studying of nature.

H. G. EVANS. No. 31. A small but exquisite flower-piece.

W. DENT. No. 38. 'The Widow's Mite.' A bold attempt at an historical picture, but we cannot say a successful one. This artist, however, is improving in toning down his colours, and the architecture in the background is cleverly managed.

MISS H. GUBBINS. No. 51. 'Scene from "King Lear."' A miniature in oils, beautifully finished.

E. HAYES. No. 58. 'Interior of Holy-cross Abbey,' and No. 63. 'Ruined Chapel at Malahide,' are both very beautiful productions, and would do credit to any gallery or collection. This artist has, both this year and the last, come out with a power that has astonished as well as gratified us; and not only in this style, but in portraiture, his works must command much attention.

No. 54. 'The portrait of L. Elington, Esq.,' by the same artist, is admirable both as a likeness and as a work of Art.

M. A. HAYES. No. 59. 'Outlying Piquet reconnoitring,' and No. 61. 'Videttes—Lancers on Service in India.' Mr. Hayes, son, we believe of the last-mentioned artist, and one who, in the department of military drawing, although very young, has made a considerable name for himself. We are glad to see, in his productions of this year, that he is getting beyond the small ambition of barrack repute for correctness of the tags and buttons, and showing the feeling of a real artist by his toning of colour, and disposal and grouping of his materials. The 'Videttes in India' is a highly creditable production; and still better is No. 84, 'A Bivouac by the Roadside,' representing a break-down of a jaunting-car, in which the horse, car, landscape, and all the accessories are managed most effectively. Mr. Hayes has several other subjects of minor importance, but all showing much talent.

HENRY NEWTON. Nos. 81 and 88 are two landscapes with waterfalls, both clever, the latter especially. It reflects credit on the taste of Lady de Grey, who has become the purchaser. Mr. Newton has also the interior of an artist's or collector's gallery, well executed.

The catalogue concludes with some architectural drawings, amongst which the designs of the President of the Society, Mr. D. BUTLER, particularly merit attention, as also those of Mr. WM. D. E. SMITH and J. W. ANTHONY. There are also some good specimens of gem engraving by Mr. J. BADGE. On the whole, considering the difficulties this Society has had to labour under—not the least of which is a desertion of some leading members, for we do not find the Messrs. Brocas' this year doing any thing—it has maintained its ground, and promises well for the future.

ART IN CONTINENTAL STATES.

FRANCE.—PARIS.—The opinions we have so often expressed of the powers of an artist who was unhappily selected to execute a monument, which above all others should have been the work of a Briton, are supported by the dictum of his own countrymen, or at least by that of natives of his adopted country,—we mean Marochetti, whose great work at the high altar of the Church of the Madeleine is considered by no means successful. "Nothing in this work," says an authority, "justifies the extreme favour which this artist has enjoyed in the distribution of the Government works. The saint kneeling upon a mat, is borne to heaven by three angels, while on each side of the altar two other angels are kneeling in the attitude of prayer. The aspect of the work leaves the spectator unimpressed: the composition is simple, and the carving is admirably executed; but as a work of Art it has no more force than a lithograph by Deveria. These large angels, with wings yet larger, are of very questionable taste. There is no modelling, no proportion. It is doubtful whether the saint is kneeling or standing—the heads of the angels are too small and their hands too large." And this is the great work of Marochetti—and this opinion of it is general.

GERMANY.—The "Kunstblatt."—In some of our lengthened notices of foreign Art we have taken occasion to remark that there was little disposition to reciprocate by notice of English works of Art. It is sufficiently known that wholesale condemnation has been pronounced upon the productions of our school by the continental critics

who have visited this country; but these notices are so indiscriminate as to be utterly ineffective. We find, however, with much pleasure, in the well-known German journal, the "Kunstblatt," a reference to our observations, which extends to a notice of the contents of more than one number, written in a feeling friendly to our efforts. It has been, and will continue to be, a principle with us to do ample justice to meritorious works of Art of what nation soever their authors may be (in proof of this it is only necessary to point to the lengthened notices in the ART-UNION); for Art is of no individual nation, but of every civilized people of the earth. We have been visited by critics who have come with shut-up hearts, and impressed with the feeling that no good thing could come out of Britain; and they have, in like manner, returned home and reported that among us, all was barren. The "Kunstblatt" especially observes the space and attention given to the proceedings of foreign schools; in this, while we commend that which is excellent, we call also the attention of our own artists to it, for we are all deeply indebted to the examples of other schools; and we at the same time know that, in some branches of Art, other schools have drawn largely upon us. In a recent number, the destruction of Rottmann's frescoes was spoken of and attributed (according to the source whence the information was derived,) to the jealousy entertained of the success of this artist; the "Kunstblatt" quotes the paragraph, and assigns other probable reasons for the outrage. And we are rejoiced to learn, how much soever the act is otherwise to be deplored, that at least no artist is in anywise implicated or suspected. We know of no journal in any language so sincerely devoted to the real interests of Art as the "Kunstblatt;" in fact, we may say that it is the only foreign journal treating becomingly of Art; its views upon every particular subject are sound and learned, and it bids fair, under the direction of its accomplished editors, long to enjoy the high consideration throughout Europe which they have achieved for it. Of one of these gentlemen we give a biographical sketch in another part of our journal.

BERLIN.—Professor Krause has finished a picture, which is here supposed to be intended for the collection of the Queen of England. It was commissioned by the Baron Von Stockmar, and the subject is the Castle of Dumbarton in Scotland, from drawings made by Herr Krause during his recent tour in that country.

MUNICH.—Schwanthaler is at present busied with the restoration of one of the most beautiful monuments of the Cathedral of Cologne—the life-sized bronze statue of the Archbishop Conrad Von Hochstaden, who, in the year 1248, laid the foundation of the cathedral.

VIENNA.—At a general meeting of the subscribers to the Emperor Ferdinand's Railway the model of a silver cup was exhibited, intended for presentation to the chief engineer, the Hofrath Francesconi. It is 29 inches in height, and 12 in diameter. At the base are figures representing Austria, Galicia, Bohemia, and Moravia; and round the rim is modelled a railway train.

The Exhibition of this year contained 378 oil pictures, 44 pieces of sculpture, 22 of painting on glass and porcelain, and 125 productions in drawing, engraving, lithography, and miniature painting; in the whole 569 works, produced by 249 artists.

FRANKFURT.—The inauguration of the statue of Goethe has been appointed to take place on the 29th of August, his birthday. The proposal for placing it near the theatre has been declined, and the site chosen for it is on the promenade between the Gallus and Bockenheimer Gates.

DÜSSELDORF.—The Grand-duke Alexander has commissioned several pieces of sculpture to be executed by artists of this city.

HOLSTADT.—In the Exhibition of this year there were upwards of 550 oil pictures, of which 21 were religious subjects, 30 historical pictures, 50 romantic incidents, 2 battles, 6 portraits, 14 still life, 16 animals, 135 landscapes, 25 architectural, 18 marines, 78 views. The Exhibition-room is ninety feet long and twenty high.

COLOGNE.—The frescoes of the Cathedral have been commenced by the well-known artists, Steinle of Vienna, and Moralt of Munich.

In digging for the purpose of laying the foundation of an hospital, some valuable relics have been discovered. The first trace of them was an

appearance of mosaic flooring, which, being carefully cleared, presented at length the remains of a room about thirty feet square. The principal figures in the design are hexagonal, and contain portraits of Socrates, Cleobulus, Diogenes, and Sophocles.

ITALY.—ROME.—In the Roman Walhalla the bust of Pier Luigi da Palestrina is to be placed near the memorials of Marcello, Corelli, Paisiello, and Cimarosa. The sculptor Galli is charged with the execution of his bust.

Cornelius is working at his designs for the Royal Cemetery at Berlin, having almost finished the elaborate works for the second wall. Overbeck has finished two compositions of the great work on which he is now busied. The subject of the one is 'Christ and the Pharisees,' the other represents 'Pilate showing the Saviour crowned with Thorns to the People.' The painter, C. Hauser, of Basle, is busied upon a work for Lord Shrewsbury, intended for the enrichment of his seat near Birmingham. Among the figures in the composition are 'Christ sitting in Judgment,' 'Mary,' 'John the Baptist,' the 'Apostles,' &c. &c.

VENICE.—The monument of Titian, which has been commissioned by the Emperor, is in progress: it is intended to be placed opposite to that of Canova. The entire work consists of a superstructure of three arches resting upon columns, and surmounted by a pediment ornamented at each of the angles by the Venetian lion. The centre arch contains his greatest work in baso-relievo—'The Ascent to Heaven of the Virgin Mary,' while that on the left contains his first work, and the other his last.

FLORENCE.—The monument about to be erected by the Princess of Canino, in memory of her late husband, Lucien Bonaparte, is a baso-relievo, about nine Florentine ells high, and five broad: the subject of which is Lucien Bonaparte in his last moments giving his blessing to his wife and family, who are assembled round him. The monument is loaded with allegorical allusions to every period of the life of the Prince, many of which it is to be apprehended are by no means in good taste.

SWITZERLAND.—GENEVA.—In an article in the "Kunstblatt" of the 11th of June, it is complained that in all French notices of Genevese Art, there is not only a tone of patronage, but also an affectation of compassion extremely offensive to men of genius and spirit—for there are many Genevese artists of high reputation. There are but two forms of criticism (if so it may be called) in use by the bulk of French writers when speaking of the productions of foreign schools—the one abounds with caresses, such as a lover of animals would lavish upon a sagacious quadruped; the other is made up of indiscriminating disapprobation: and between these formulae there is no medium.

DENMARK.—COPENHAGEN.—Thorwaldsen. Since the death of Raffaele, no artist has died more generally and more sincerely lamented than the excellent Thorwaldsen. The ceremony of the interment of this great artist presented a mournful and impressive spectacle such as never was before witnessed in Copenhagen. At the head of the procession was a numerous body of seamen, who were followed by all the students of Art, from seven to eight hundred in number; after whom came all the natives of Iceland resident in Copenhagen. To these succeeded artists of all classes, who immediately preceded the body; after which came the members of the Academy, with the president at their head, together with the Crown Prince and the other Princes, who were accompanied by a numerous body of persons of rank. The representatives of the civil and military authorities succeeded these, and the procession was closed by other inhabitants of Copenhagen, and many corporations with their banners.

Thorwaldsen suffered many years from combined disease of the chest and heart. On examining the body, ossification had taken place to some extent in the larger vessels, and the valves of the heart had begun to be similarly affected. All the blood-vessels were charged with thin fluid blood, but nowhere diseased: the immediate cause of death proceeded from the heart. Thorwaldsen's will was made in 1838. He bequeaths to his native city all the works of Art in his possession, as well those left by him in Rome as those in Copenhagen, on condition that a museum be instituted for their reception.

ART-UNION OF LONDON.

ANNUAL MEETING OF THE SUBSCRIBERS.

THE annual meeting of the subscribers to the Art-Union of London was held on the 13th of August, in the Theatre Royal, Drury-lane, by permission of Mr. Bunn. The nature of the difficulties which have stood in the way of the Institution, inasmuch as to retard the distribution of the prizes until so late in the season, are sufficiently known. The subscribers began to assemble long before the hour appointed for the commencement of the business of the meeting, and at twelve o'clock there was a very numerous auditory, although we have upon former occasions seen the theatre much more crowded. His Royal Highness the Duke of Cambridge, who condescended to preside, arrived a few minutes after twelve o'clock; he appeared in the enjoyment of his usual good health, and was much gratified by the warmth of his reception. He proceeded at once to open the business of the day. It was, he said, with peculiar satisfaction that he again found himself in the position of chairman of that meeting. He had great pleasure in announcing that the difficulties under which they laboured had been removed, through the exertions of Lord Montagu in the House of Lords, and Mr. Wyse in the House of Commons, to whom, he was bound to say, they were all under great obligations. (Loud cheering.) When he last had the pleasure of presiding at the annual meeting, he had the satisfaction of announcing a considerable increase of the number of subscribers to the Art-Union. Two years ago there were 7000 persons directly interested, but now there were 14,000 subscribers to the London Art-Union. This must be satisfactory to them all; and it was certainly not more so to any than to himself; but the great object now was the drawing, from which, in the expression of his satisfaction, he would not keep them, since it was a business in which all were interested, and respecting which he would only say, that he wished them all success (cheers and laughter); and with their permission the Secretary would now read the report.

One of the Honorary Secretaries, Mr. G. Godwin, F.R.S., then read the following

REPORT.

The late proceedings relative to the legality of this association, having engaged a considerable share of public attention for some time past, are probably known by the majority of the subscribers, through the periodical press. The Committee, however, consider it necessary to commence this, their eighth annual Report, with a brief recital of them. In April last, according to custom, all the arrangements were made for the annual distribution of the funds; the use of the Theatre Royal, Drury-lane, had been generously afforded by Mr. Bunn, and his Royal Highness the Duke of Cambridge had promised to take the chair. A few days before the appointed time a letter was received from the solicitor to the Lords Commissioners of her Majesty's Treasury, informing the Committee that the Art-Union of London had been brought under the notice of their Lordships, that they were advised it was illegal, and that the further continuance of the same would render all parties engaged in it liable to prosecution. On receipt of this communication, your Committee, in deference to Government, immediately suspended their proceedings, and addressed an urgent memorial to the Prime Minister, setting forth that, the Art-Union of London, since its establishment in 1837, had expended about £36,000 in the purchase and preparation of works of Art, to the great encouragement of artists, and the diffusion of a taste for the Fine Arts throughout the empire; that none of the parties concerned in its management had any pecuniary or other personal interest therein; that it had put into operation painters, sculptors, engravers, medal-die sinkers, and workers in bronze—a branch of Art much neglected in this country; that they had established correspondents not merely throughout the United Kingdom, but in Ceylon, Bombay, Singapore, Nova Scotia, Hobart Town, Mexico, and New York; and had thus bound together by one common interest—an important and good one—a multitude of individuals throughout the world, and had opened to many fresh sources of elevating gratification, tending to wean them from debasing pursuits; that the Committee had then a large sum of money in their hands for distribution and for payment of engravers; that many artists had devoted labour and skill to the preparation of works of Art, and in the majority of cases looked to this and similar associations for their reward; and that if the Committee were prevented from completing their arrangements the results would be disastrous to a large body of meritorious men. They therefore prayed, without then entering on the question of legality, that they might receive assurance that no legal proceedings

would be sanctioned by Government if the general meeting were held as arranged; and promised to give the most serious attention to the opinion of the law officers of the Crown before any steps were taken towards a future subscription.

They had an interview afterwards with Sir George Clerk, on the part of Sir Robert Peel, but were unable to obtain any guarantee. A meeting of artists was held in the Metropolis, numerous petitions were presented to Parliament from all parts of the country, and ultimately, on the motion of the Right Hon. Thomas Wyse, a Committee of the House of Commons was appointed (3rd of June) "to consider the objects, results, and present position of Art-Unions, how far they are affected by existing laws, and what are the most expedient and practicable means to place them on a safe and permanent basis, and to render them most subservient to the improvement and diffusion of Art through the different classes of the community."

This Committee continued to receive evidence till the end of July, and have not yet made their Report. In the meantime the Exhibitions were drawing to a close, and the Right Hon. Lord Montagu, with the view of securing the continuance of the operations of this Association, and of preventing disappointment to artists who had exhibited works during the current year, presented a Bill to the House of Lords to legalize Art-Unions, under the provisions of which, as altered by the House of Commons and made law, the Association is now carried on. By this act we are enabled to proceed until the 31st day of July, 1845; and it is understood that early in the next session of Parliament a Bill, founded on the Report of the Committee, will be brought in to place the Art-Union of London and similar Societies on a permanent and firm basis.

The proceedings referred to have been necessarily the cause of much anxiety to your Committee, and have called for continued exertions on their part; they are repaid, however, by the conviction that the Association will now hold a more important place than it has yet done.

The subscription for the present year amounts to the sum of £14,849 1s., being an increase of £2513 14s. over that of last year. The extension of the Society's operations, by the appointment of additional provincial and foreign honorary secretaries, has been referred to already. There are now 271 gentlemen acting in that capacity, and it is hoped that the list will be still further increased. In America, especially, your Committee are most anxious to increase their relations; and they have accepted with pleasure friendly offers of co-operation from the officers of a Society for the Promotion of the Fine Arts in the United States, recently named, by an act of the New York Legislature, the "American Art-Union." Every link which helps to bind together two great nations in a good cause must be valuable. The number of works of Art selected by the prizeholders last year was 236, including two pieces of sculpture. They were exhibited for three weeks to the subscribers and their friends in the Suffolk-street Gallery, by permission of the Society of British Artists, and for one week gratuitously to the public without any limitation or restriction. It is estimated that, in the whole, nearly 200,000 persons visited this exhibition, and that, too, without the occurrence of any accident—another gratifying proof, if it were needed, of the eagerness of the public to avail themselves of any opportunity to examine works of Art which may be afforded them, and of the perfect safety with which, under proper supervision, this privilege may be accorded.

Since the date of the last general meeting the print due to the subscribers of 1843, 'Raffaello and the Fornarina,' engraved after Sir Augustus Callicott by Mr. Lumb Stocks, has been distributed. At the same time the outlines in illustration of "The Pilgrim's Progress," engraved after Mr. Selous by Mr. Henry Moses, were distributed to the subscribers of the current year.

The Committee cannot avoid congratulating the subscribers on the excellence of both these works. They have to state that, in pursuance of the advertisement, which provided that, in the event of engraving the outlines selected, the artist should receive a further remuneration to superintend the publication of them, they presented the sum of 50 guineas to Mr. Selous in addition to the premium. His Royal Highness Prince Albert was pleased to accept a copy of these illustrations, and, in reply to a letter addressed to his Royal Highness by the Honorary Secretaries, commanded Mr. Eastlake, R.A., to express his Royal Highness's approbation of the objects of the Association.

The character of the Prince as a lover of Art, the interest constantly manifested by him in its progress in England, and the efforts already made under his direction with that end in view, give this testimony much greater value than would result simply from his Royal Highness's exalted position.

A marked and decided change in public opinion on the subject of the Fine Arts has taken place during the present reign, and will not form the least important page in the volumes of the future historian. British artists have shown themselves competent and willing to essay great works when the opportunity shall be afforded them; and the British public that they will willingly contribute means for the production of such, and seek enjoyment in the contemplation of them when executed.

The engraving after Mr. Clarkson Stanfield, R.A., by Mr. Goodall, 'The Castle of Ichia,' due to the subscribers of the current year (1844), in addition to the

outlines, is in a forward state. The fact that two such works as these (either of which, under ordinary circumstances, would cost a guinea or more,) can be produced for every subscriber of that sum, and still leave the greater part of the aggregate amount for the purchase of paintings and sculpture, affords an extraordinary instance of the results of co-operation.

Every subscriber for 1845 will receive an impression of a line engraving, after Mr. Mulready, R.A., by Mr. G. T. Doo, 'The Convalescent,' which is far advanced towards completion.

In consequence of the very successful result of the first competition of designs in outline, the advertisement was repeated. In reply, 33 sets of designs of various degrees of merit were received, from which the Committee selected, as most deserving of the premium offered, a series illustrative of Thomson's "Castle of Indolence," by Mr. William Rimer.

For a future year the Committee have arranged to engrave 'Jephtha's Daughter,' painted by Mr. O'Neill, and selected by Mr. Cyrus Legg, a prizeholder of 1843; and have placed it in the hands of Mr. Peter Lightfoot for that purpose. The Committee are desirous on all occasions, when it can be done with advantage, to engrave pictures purchased by the Association, and they look with much anxiety for the result of the selections about to be made. It cannot be too strongly reiterated, that a great responsibility rests with the prizeholders; and the Committee venture to urge on their attention the remarks on this subject which appear in former Reports; and even to repeat that the prizeholders must consider themselves but as the stewards of the Association, and endeavour to promote as much as possible its highest objects. On the other hand, the Committee would call for the co-operation of the artists themselves, who have so deep an interest in the success of the Institution, and "implore them to discourage any attempt to divert its funds from their legitimate purposes, and to discountenance any, should there be such, who, instigated by selfish motives, would endeavour to make the Institution subservient only to their own individual gain."

[Then followed the accounts of the Engravings.]

In order to ensure a good subject for engraving hereafter, and to induce the production of a superior work of Art, your Committee are about to offer the sum of £500, under conditions which will be advertised, for an original picture illustrative of English History. They propose that cartoons, the size of the picture, shall be sent in by the 1st of January, 1845, from which the selection shall be made, and that the artist shall undertake to complete the finished painting within twelve months after the decision.

In proposing this competition to the artists of the United Kingdom, the Committee express an earnest hope that the result may be creditable to the country. They seek a work of the highest order of merit, a work of mind; and they venture to think that painters of ability will be induced to respond to the call, not merely by the sum of money offered—a secondary consideration in the mind of a true artist—but by the knowledge that copies of his work, by one of our best engravers, will be sent into every nook and corner of the kingdom, as well as to many parts abroad.

The bronzes from Flaxman's 'Michael and Satan,' and Sir R. Westmacott's 'Nymph and Child,' executed very satisfactorily by Mr. Edward Wyon and Mr. Woodington, have been distributed to the prizeholders. For the present year, the Committee have caused a bust of Hebe, by Mr. A. Gatlif, selected by Miss Acocks, a prizeholder in the last distribution, to be put into bronze by Mr. Hatfield. Many of the casts are already finished, so that those subscribers who are fortunate enough to acquire a right to them to-day, will receive them almost immediately afterwards.

The medal of Chantrey has been delayed, unfortunately, partly by the illness of Mr. W. Wyon, R.A., and partly by the success of our arms in India, which led the Government to call on that gentleman unexpectedly for medals for the troops. It is now nearly completed, and will probably be ready for delivery in a short time. In continuation of the series, Mr. A. J. Stothard has been commissioned to execute a medal of Sir Joshua Reynolds. Your Committee intend to take immediate steps to obtain medals commemorative of Sir Christopher Wren and Flaxman. They propose to omit no opportunity of elevating in public opinion the character of the true artist, and of strengthening the conviction that to all such their country is deeply indebted.

Since the date of the last Report, the Right Hon. Lord Prudhoe, a member of the Committee from the foundation of the Society, has been elected Vice-president. The vacancy thus caused in the Committee has been filled up by the appointment of John Auldjo, Esq., F.R.S.; the Right Hon. Lord Montagu has been elected a vice president.

The extension of the Society's operations has called for an increase of the establishment, and additional exertions on the part of those engaged in it. To remind the subscribers of the largeness of the operations carried on in the office, it may not be uninteresting to state that since the last meeting more than 60,000 letters and circulars have been issued by post; 15,000 copies of last year's Report, 50,000 prospectuses and almanacs, and 10,000 catalogues of the prizes have been distributed. For the print of 'Una' 12,000 sheets of paper were required; for that of 'Raffaello and the Fornarina' nearly

* Sub-committee's Report.

the same number; and for the designs in outline 330,000 sheets.

The account of receipts and disbursements for the current year showed that the sum set apart for engraving the 'Castle of Ichie' was £1889 7s. 9d.; for the Outlines, £1805; for the Bronzes, £400; for the expenses, printing, &c., £2163 18s. 1d.; for Pictures and other Works of Art, £8590.

It is satisfactory to observe that the expenses are little more than they were last year, notwithstanding the increased number of subscribers and the expenses caused by the late proceedings of the Government.

The amount set apart, according to the foregoing statement, for the purchase of works of Art, viz., £8590, will be allotted as follows:—Fifty works of Art of the value of £10 each, £500; thirty-six works of Art of the value of £15 each, £540; forty-two works of Art of the value of £20 each, £840; twenty-eight works of Art of the value of £25 each, £700; twenty-five works of Art of the value of £30 each, £750; fourteen works of Art of the value of £40 each, £560; twelve works of Art of the value of £50 each, £600; eight works of Art of the value of £75 each, £600; six works of Art of the value of £100 each, £600; two works of Art of the value of £150 each, £300; two works of Art of the value of £200 each, £400; one work of Art of the value of £300; one work of Art of the value of £400.

To these are to be added thirty bronzes of the 'Bust of Hebe,' making in the whole, 383 works of Art.

The reserved fund commenced in 1843; and formed simply by the profit on sale of catalogues at the Exhibition, the interest on subscriptions received, and by the sums unexpended by prizeholders, now amounts to £1908. With the view of increasing it, your Committee invite all those who have the great objects of the Association really at heart to pay their subscriptions early in the year: the difference to the individual could be nothing, while the interest obtained by the investment of the aggregate would amount to a considerable sum. This fund, which is necessary to secure the Committee against the possibility of loss through engagements made prospectively with engravers and others, will produce hereafter, it is confidently expected, a large permanent revenue for the advancement of the Fine Arts in England. Your Committee have given much consideration to the future proceedings of the Society. They will delay, however, proposing any alterations or new steps until the publication of the Parliamentary Report, which will doubtless contain other suggestions requiring discussion. The necessity for more ample apartments, and a gallery specially appropriated to the Association (for the exhibition of the works of Art purchased by the prizeholders and of those submitted in competition), becomes each year more apparent. Should the means of obtaining this desired object present themselves, your Committee would not fail to take advantage of them—convinced that by such a course the character of the Association would be raised, and its ability to do good greatly increased.

The state of public opinion relative to the Fine Arts (already alluded to) is a subject for earnest congratulation, and should unquestionably be ascribed in part to the operations of this Association. It is to be hoped that influential public bodies will aid the Legislature in the important steps in favour of the Arts about to be made. The surplus revenue of a club or city company could not be better expended than in recording, for imitation, on the walls of their hall, a noble action or elevated feeling,—in the language of all lands—the language of the painter—teaching the beholder to regard his fellows with love, by that exposition of the human heart which a great painter equally with a great poet can make,—or setting up in marble, memorials of their good and great men, and so shaming vice by doing honour to virtue. And do not let it be said that we have few artists capable of such productions. Genius requires an incentive. The great artists of past times produced their finest works when they were called on for them, and because they were called on. The display of power on their part did not create the opportunity and the demand, but the demand led to the display. Great efforts will not be made without the prospect of corresponding reward either of honour or profit. The cost of one civic banquet might be made to produce a work which should long remain to advance the best interests of society, and to bring applause to those who thus applied it. At all events, let us give our artists the opportunity,—they have not had it yet,—and if they fail to avail themselves of it the blame will no longer rest with ourselves.

The advancement of the Fine Arts is an object in which all are interested alike. Apart from their great general power over minds and manners, by the warrior and the statesman they are seen to be the means of perpetuating worthily their deeds and memory; by the author, the only expounder of his ideas with universal significance; and by the Christian, the most powerful illustrator and exponent of the truth. As affecting our commercial relations, too, the promotion of taste is nationally important. Improvement in this respect amongst our operatives would remove a great disadvantage under which we now labour, as compared with foreign manufacturers.

By the power of Art, that which is evanescent and fleeting is arrested and made permanent, to minister constantly to our delight and improvement; from her works we have obtained some of our most distinct impressions of the past—our best knowledge of things

remote; moreover, admiration of what is beautiful is not far from an admiration of what is good. Every effort then, however humble, to increase the influence of these powerful civilizers, the Fine Arts, and to extend the elevated enjoyments which they present, is conducive to the general happiness and prosperity, and entitled to support.

GEORGE GODWIN, } Honorary
LEWIS POCOCK, } Secretaries.

The report having been read, the Duke of Cambridge said he had much pleasure in introducing to their notice Mr. Wyse, the member of Parliament, to whom they were all so deeply indebted.

Mr. Wyse was received with loud and protracted applause. He said he had been intrusted with the grateful task of moving the acceptance of the report which had just been read, a report doing infinite honour to their Institution. In the momentary interruption which they had suffered from the Government, he did not perceive any evil result. The Administration had been called upon to suppress proceedings which were literally an infringement of the law; they had no choice but to take steps accordingly; and, whatever might be the course pursued by the Government, he had foreseen that advantage must ultimately result to the public; for whenever the public attention was turned to any particular object—if that object were a worthy one—it was sure to be placed upon a more secure and satisfactory basis. He had no view of arresting the proceedings of the Government against these Institutions. His purpose was to go deeply and deliberately into their merits, to ascertain their capabilities of subserving to the benefit of the Fine Arts, and, therefore, to the advancement of the nation. With such view they (the Parliamentary Committee), relying on the evidence laid before them, came to their conclusions. In the course of the inquiry, he was bound to say that he had met with the most cordial co-operation from all who were concerned in the management of Art-Unions. They had evinced great anxiety to place every part of the system in the clearest light before the Committee. Much doubt existed as to the utility of these Institutions, and many persons who were not sufficiently acquainted with the principles of Art-Unions believed them to be productive of no advantage, or, if productive of any, believed that advantage to be counterbalanced. It was therefore a matter of importance that the public should be in a position to form an accurate judgment on the subject. The evidence about to be published by the House of Commons would afford them an opportunity of doing this, and more too, as it would enable them to contrast the operations of the Societies in this country with the proceedings of those in Germany and other Continental nations. And here let him be permitted to remark that another great advantage might be expected to result from the inquiry thus instituted. They were at a period of their institution when it might be productive of the greatest good or the greatest evil. (Hear.) There were some who held the opinion that the tendency of the Arts was of a demoralizing character. He had heard that opinion advanced in the House of Commons, but those who held it had, of course, arrived at it from an inaccurate conception of what Art really was. Art, after all, was but another language: it was the mode of giving expression to the feelings of a second mind. If the language of words was employed to give expression to the reason, so the language of the Arts might be said to be employed to give expression to the imagination. (Loud cheers.) Music, sculpture, and printing were only different idioms of the same tongue; and if we should not refuse the language of our nation, or that of Rome or of Greece, because some immoral writer had employed those languages to express impure sentiments, so no one should reject Art, which might be employed for a high moral purpose, merely because some painter or sculptor had used it to express the baser ideas of an impure imagination. (Loud and repeated cheers.) But, even admitting that Art had now and then been perverted, how often had it been employed to excite high and honourable sentiments! Let no one tell him that he was not mentally elevated by a contemplation of a Michael Angelo or a Rubens. It was the prevalent feeling that the scriptural works of such masters ought not to be placed in our churches. Far be it from him to oppose that dictum; but, without interfering with the conscientious scruples of any man, might he not be permitted to say that we had buildings of high moral design which might

be beneficially adorned with scriptural illustrations. (Cheers.) As regards historical records, he thought it a most valuable suggestion of the report, that our civic companies should be recommended to adorn the edifices over which they exercised control with paintings illustrative of their origin, and of the character and deeds of those connected with them. (Hear, hear.) The Mansion-house of London—a building strangely devoid of works of Art—might not such an edifice as that be made a most fit receptacle of the illustrative deeds of the citizens of this metropolis? (Hear, hear.) At no period in the history of England had there not been some display of the loyalty, the patriotism, and the spirit of the citizens of London, which might be properly commemorated in the palace appropriated to her chief magistrate? (Loud cheers.) At Liverpool a step of this sort was being taken; he hoped the example would be followed. There was every reason to anticipate that it would. Much of the impulse of such a nation as this was disseminated from the throne, and happy, most happy, were we in having to rule over our country one who knew how to encourage Art in a spirit worthy of Art itself. (Repeated cheers.) As one of the Royal Commissioners of the Fine Arts, he (Mr. Wyse) could safely say, that more enthusiasm, joined with a more excellent discrimination, he had never witnessed than in our beloved Queen. (Hear, hear.) But it was not to the throne or the aristocracy alone that he looked, at this epoch, for the encouragement of Art; unless the people constituted the pedestal of the pyramid, it would be in vain to hope that it would stand. Happily, however, there was every reason to believe that the Arts were daily becoming more and more appreciated. Let them look at the throngs that crowded to the recent exhibitions in Westminster-hall! It was a sight that might do good to the heart of the philanthropist, as well as to the lover of the Arts. Not an accident among that immense assemblage—not an injury done to any work deposited—not even any necessity for the presence of a policeman. (Loud cheers.) The people had now approved themselves to be not the despoilers, but the protectors of Art; and why? Because they were permitted to participate in the gratification derived from Art. (Cheers.) In fostering this love of the Arts, it was his belief that the Art-Union had done much service. He trusted it would continue to carry on its operations in the same spirit; and, as one means of encouraging Art, he recommended that attention should be paid to the quality and style of the engravings published by the Committee. Every one of these engravings, let them remember, conveyed a moral lesson. They knew not what effect it might have upon the minds of many of the thousands who would see it. They should bear in mind, therefore, in all their acts, the importance of the object they had in view; and having given them this caution, he would not longer detain them, but move at once the adoption of the report.

The motion was seconded by Mr. Tooke, and being put from the chair, was unanimously carried.

Mr. Ewart, M.P., then moved a vote of thanks to Lord Montagu and Mr. Wyse for their recent indefatigable exertions to place the Art-Union of London on a sound and permanent basis.

Mr. Christie, M.P., having seconded the motion, it was unanimously agreed to.

Lord Montagu returned thanks, and said that he had also the pleasing duty to perform of doing honour to those to whom honour was due, and without whose aid and co-operation exertion in Parliament or elsewhere would have been useless—he meant the Committee of the Art-Union. (Hear, hear.) As far as regarded the success of the bill which had passed the Legislature, he must observe that the members of the Art-Union, the public at large, and the lovers of Art all over the world, owed a large tribute of acknowledgment to the illustrious individual who had that day honoured them with his presence. (Hear, hear.) Much of the unanimous and unqualified approval which that bill had met with in the Upper House of Parliament was attributable to the generous and condescending kindness of his Royal Highness. (Cheers.) He (Lord Montagu) would not have presumed to introduce a measure bearing undoubtedly upon many Institutions of a similar character to that which he had the honour to address, but mainly intended for the support of that great

parent Institution, without communicating with his Royal Highness. In him he had found not only that sympathy, but that practical exertion, which the Princes of the house of Brunswick never failed to display in the furtherance of such objects. (Hear, hear.) To his Royal Highness, therefore, who added to his (Lord Montagu's) arguments the weight of his high station and of his personal experience, an experience which extended to other countries, their thanks were primarily and essentially due. (Cheers.) He was also much indebted, in the progress of the task he had undertaken, to the assistance he had received from the Marquis of Northampton, a nobleman not only distinguished for his knowledge and deep sympathy for the Fine Arts, but himself the president of the first scientific society in this country. So far from keeping aloof, or from considering the Fine Arts as separate and distinct, or, as some more absurdly considered, as inimical to the cause of science, it was that individual, the representative of the scientific bodies of this country, who had truly and logically claimed the Fine Arts as the sisters of science, and given to them the weight of his influence and co-operation. (Cheers.) He quite agreed with his hon. friend Mr. Wyse, that in order that the Fine Arts should meet with their just elevation and reward, they must be supported by the great educated masses of the country. There must be excited amongst those classes an amount of appreciation for the labour, the talent, and the genius of the artist which would enable them not only to admit his superiority, but regard him as an instructor and a friend. By the distribution of their last beautifully executed work (by Sir Augustus Calcott), the Institution had excited a sympathy for one of our most eminent artists; and he sincerely hoped that the day was not far distant when that amiable man might be restored to society and to the Academy of which he was so great an ornament. (Hear, hear.) The object of this Institution was not merely the diffusion of a few thousand pounds amongst the artists of the country, although he did not by any means undervalue that advantage—he rejoiced at it; but their primary object was to give to British artists, by creating amongst the people a love of Art and a respect for the professors of it, a higher, a greater, and a more enduring reward in the feelings and sympathies and the due appreciation of their fellow-men. (Hear, hear.) He had heard it said that the distribution being one of chance, the selections would follow the order of chance, and consequently be very injudiciously made. If so, every picture injudiciously chosen might be used as an argument in Parliament against the Art-Union. But those who could not rely upon their own judgment would readily find persons of experience willing and anxious to assist them. The members of the Committee and artists in general would be most happy to assist the holders of prizes in their selection from the works of Art. Although it was necessarily a matter of chance in coming from the wheel, he hoped the successful contributors would endeavour to make it a matter of skill and judgment when they proceeded to the room in which they were to make their selection; and this they could always do by securing the advice of more experienced persons than themselves. The noble lord concluded by moving "the thanks of the meeting to the Committee and officers for their past services, with a request that they continue them," &c.

Alderman J. Johnson seconded the resolution. Mr. Wyse supported it, and returned thanks for the honour which had been done him in the former resolution.

The resolution having been agreed to, Mr. T. Donaldson, as chairman of the committee for general purposes, acknowledged the compliment paid to his services, and moved the thanks of the meeting to their Honorary Secretaries, Messrs. Godwin and Pocock, for their valuable services, by which they had promoted the best interests of British Art.

The resolution having been seconded by Mr. Morris, and agreed to, those gentlemen returned thanks. The Duke of Cambridge here stated that, this being the birthday of the Queen Dowager, he hoped the meeting would excuse him for retiring, as he had to go to Bushy-park.

His Royal Highness then retired amidst universal applause.

The drawing then commenced, the results of which appear in the subjoined list of the prize-holders.

LIST OF PRIZEHOLDERS.

AS DECLARED AT THE EIGHTH ANNUAL MEETING OF THE MEMBERS, HELD IN THE THEATRE ROYAL, DRURY-LANE, ON TUESDAY, 13TH AUGUST, 1844.

Entitled to a Work of Art of the Value of Four Hundred Pounds.—Miss. C. Hennington, Crow Trees, Melling, Kirkby Lonsdale.

Entitled to a Work of Art of the Value of Three Hundred Pounds.—E. M. George, 92, Cheapside.

Entitled each to a Work of Art of the Value of Two Hundred Pounds.—W. Saunders, Burton-on-Trent; J. Flamank, Tavistock, Devon.

One Hundred and Fifty Pounds.—E. Aslett, Hounslow; Silenito, per B. Brett, 26, Nicholas-lane.

One Hundred Pounds.—Joseph Chantler, Pike's-lane, Bolton; W. Collingwood, 37, Russell-street, Liverpool; Charles Kilburn, Esq., per W. Kilburn, Esq., Bertram-house, Hampstead; Stephen Manby, General Post-office, Dublin; Mrs. W. H. M'Queen, 184, Tottenham-court-road; Mrs. Watlington, 45, Upper Bedford-place.

Eighty Pounds.—John Gliddon, 26, St. Paul's-terrace, Camden New Town; Henry Loucombe, Andover; H. L. Layard, Colombo, Ceylon; B. Morris, 77, Lombard-street; Thomas Rawlings, Brettell-lane, Stourbridge; J. A. Symington, Paisley.

Seventy Pounds.—R. M. Bacon, Cossey, Norfolk; Charles Coomber, 30, Western-road North, Brighton; Mrs. F. Cruikshank, 20, Hyde-park Gardens; Dr. Culham, Dartford; W. Davis, Esq., Wincanton; Henry Hill, Tettonhall-wood, Wolverhampton; Rev. C. S. Parker, Ashted-lodge, Epsom; Samuel Walker, Meadow-lane, Leeds.

Sixty Pounds.—Brankston, 39, Old Change; Edward Hawkins, F.R.S., British Museum; John Keats, High-street, Croydon; William Musgrave, Mount Preston, Leeds; T. Pritchard, Llanfyllan, Montgomeryshire; G. Reed, Blackheath-park; T. G. Sambrooke, Water-street, Strand; Henry Sheafeld, Chiddingstone; Dr. Smith, Crutcherland, Glasgow; William Vickress, 2, Bridge-road, Lambeth; W. E. Walmsley, 1, Adam-street, Adelphi; Robert Winter, 16, Bedford-row.

Fifty Pounds.—E. H. Braby, 20, Park-street, Southwark; Rev. E. Coleridge, Eton College; W. Cockshot, Clitheroe; T. S. Fison, Bradford, York; Edward Grant, 7, Highbury-place, Islington; Mark Griggs, Plymouth; E. W. Haslewood, Bridgenorth; Thomas Hopwood, Whalley, Clitheroe; T. L. Reed, Downham-market, Norfolk; Jos. Sander, 9, Elm-tree-road, St. John's-wood; A. Scott, Halifax, Nova Scotia; William Thurgood, Saffron Walden; F. Young, 16, St. Dunstan's-hill, Buckley Ward, Leicester.

Forty Pounds.—Hy. Christian, Water-lane, Brixton; Edward Colville, Sydenham; Rev. G. Conliffe, Wrexham; Mrs. Evans, Highwood-hill, Hendon; J. Hammond, Leominster; Charles Hardy, Lowmoor, Bradford; Mrs. Hudson, Easton, near Bridlington; Fras. Kimpton, Earl's court, Old Brompton; John Kirchner, 10, Newington-crescent; G. Miles, Lewisham-hill; Luke Minshull, Stoke-court, Bromsgrove; Rev. W. P. Pigott, Bemerton, Salisbury; J. G. Sale, 30, Lord Nelson-street, Liverpool; E. J. Seville, 35, Gracechurch-street; John Sim, per W. Sim, 8, King's Bench-walk, Temple; J. Stewart, Clapham, Kirkby Lonsdale; W. Sunderland, Ashton-under-Lyne; Miss Tylden, Chillingham, Canterbury; Charles Wilding, Powis Castle, Park, Montgomeryshire; Rev. W. Wilson, Newbury.

Thirty Pounds.—Countess of Arundel and Surrey, 8, Great Stanhope-street; Rev. J. Clarke, 17, Brunswick-square, Brighton; Wm. Cobb, Maidstone; Mrs. Cumming, 1, Manor-street Cottages, Holloway; Rd. Dalton, University Club; Thos. L. Donaldson, 7, Hart-street, Bloomsbury; Mrs. Ryre, 10, Marine-parade, Dover; John Foster, Driffield, York; Wm. Featherstone, Paradise-street, Marylebone; Mrs. Hart, Abbey, Cerne, Dorsetshire; T. R. Jefferson, West-lodge, Clapham-common; C. U. Kingston, Grammar School, Ashbourne; Miss Emma Ledger, St. John's, Southwark; Lady Lushington, 26, Dorset-square; Gilbert M'Dougal, Parthenon Club, Regent-street; Mrs. Malcolm, Swathline, near Southampton; Countess of March, 41, Portland-place; Dr. Pendergast, Lewisham-hill; W. S. Potter, 96, Lower Thames-street; Miss Story, St. Alban's; Jas. Thompson, Halifax, Nova Scotia; Robert Teasdale, Darlington; J. B. Triscott, Plymouth; Miss E. Vickress, 10, Brompton-road; W. Wybrow, Cedars, Mortlake.

Twenty-five Pounds.—W. Biggs, 31, Conduit-street, Bond-street; C. Blee, Falmouth; Miss Coombe, 3, Hertford-street, Mayfair; H. F. Cook, 9, Lamb's Conduit-street; Rd. Eaton, Ordnance-office, Devonport; Hy. Edwards, 8, Ely-place, Holborn; R. Fuchsin, 203, Bath-buildings, Sheffield; Frederick Gourlay, 27, Hoxton square, Shoreditch; W. Hancock, Weymouth; Mrs. Hawkwood, Ivy-lodge, Hartlebury, Stourport; Rev. J. Hind, Cambridge; B. G. Jackson, Market-place, Leicester; Karl of March, 41, Portland-place; W. Marshall, 52, Pall-mall; James Mayne, per J. W. Reynolds, Camborne, Cornwall; John Michell, Andrew's-cottage, Norwood; Dr. Noble, Dannett's-hall, Leicester; John Parsons, High-street, Oxford; — Richardson, 3, Francis-place, Edinburgh; W. G. Roy, 37, Great George-street, Westminster; William Sedgwick, 14, Westbourne-place, Eaton-square; Thomas Stringer, Macclesfield; Benj. Swaine, 6, St. Martin's-row, Birmingham; A. C. Tarbutt, Crown-lane, Norwood, Surrey; B. D. Thwaites, Bradford, Yorkshire; G. Walker, Norton-villa, Worcester; Thomas Whittaker, Hill's-court, Exeter.

Twenty Pounds.—William Abbott, 11, Wyndham-place, Bryanstone-square; John Barley, Wisbeach; J. C. Boothman, Macclesfield; R. L. Charrington, Carshalton; J. Colling, 44, Parson-street, East Smithfield; Abm. Cooper, R.A., 19, New Milman-street; Evans Davis, Pride-hill, Shrewsbury; William Dawson, 23, East-side, Bethnal-green; W. H. Dawson, 9, Fleet-street; H. G. Day, Isleworth; William Dewhurst, Moorside, Ovenden, Halifax; F. M. Duncan, Sandwich, Kent; R. A. Faulder, University-college, Oxford; Mrs. James Fenning, Tunbridge-wells; Benjamin Field, 20, Preston-street, Brighton; J. B. Forster, 44, Skinner-street, Snow-hill; J. C. Foster, 1, Plowden-buildings, Temple; Robert Green, Cockspur-street; J. W. Green, 3, Goldsmith-place, Hackney-road; R. Godfrey, 3, Gay-street, Bath; John Hall, High-street, Coventry; J. Heighington, 3, Hatfield-street, Blackfriars; E. J. Hopkins, Norman-cross, Stilton; Job Hold, Market-place, Barnaby; Thomas Huggins, Swanscombe, Dartford, Kent; Chr. Hughes, Northampton; Charles H. James, Professional-row, Merthyr Tydvil; J. R. Jefferson, West-lodge, Clapham-common; G. H. Laurence, Bedford-street South, Liverpool; Captain Lehardy, per Copland and Barnes, 22, Surrey-street, Strand; Wm. Musson, Birkholm, Lincolnshire; Henry Nicholson, 13, Lloyd-square, Pentonville; Mrs. Noble, Fien Manor-farm, Peckham; W. C. Overton, Dorking; W. R. Partridge, Manor-house, Chinnor, Oxon; G. C. Rawlence, Forden-bridge, Hants; Thomas Stead, 7, Frederick-place, Goswell-road; Isaac Steane, Harford-terrace, Coventry; J. A. Stokes, 2, Southern-cottages, St. Ann's-road, Brixton; Mrs. Turton, 27, Nelson-square, Blackfriars; H. Vinden, 20, Bridge-street, Southwark; Mrs. A. Webster, Codford-rectory, Salisbury; James Webster, Eftingham-place, Ramsgate.

Fifteen Pounds.—Samuel Bicknell, 48, Manchester-street, Manchester-square; M. Brookhouse, Reigate, Surrey; Wm. Birdsaye, Ernest-street, Regent's-park; F. Chancellor, Hyde-house, Battersea; C. H. Cornwall, 20, St. Swithen's-lane; W. W. Cracknell, Scarborough; A. H. Darley, Elvington-hall, York; K. Dowland, Tobago; R. S. Edwards, Halstead, Essex; W. Eason, Halifax, Nova Scotia; Thomas Evans, Vale-street, Denbigh; Robt. Faulconer, Fishergate, York; Fred. Flint, St. Dunstan's, Faversham; Geo. Fry, 3, Thornton-row, Greenwich; Edward Hawes, Bank of England; Hobart Town, No. 4; W. J. Huggins, 105, Leadenhall street; W. J. Jones, Saffron Walden; W. J. Kane, 21, Lower Gloucester-street, Dublin; W. Keelan, 1, Ranelagh, Dublin; A. M. McHeath, Windsor-street, Edinburgh; Rev. E. Marshall, Somerton, Woodstock; W. D. Moore, Portland village, near Exeter; Edward Parritt, 50, Blackfriars-road; Henry Phillips, Much Wenlock; Richard Pyper, 11th Hussars, Dublin; M. T. Randle, 2, Parade, Harleford-road, Vauxhall; J. M. Richardson, Newcastle-on-Tyne; W. W. Ridgway, 96, Strand; J. E. Shearman, 23, Great Tower-street; F. Smith, Chichester; Alexander Walker, Broomlands, Paisley; W. Williams, 6, Great George-street, Westminster; Edward Withers, 96, Houndsditch; William Woolley, 6, Cadogan-terrace, Chelsea; E. W. Yarrow, Winchester-house, Old Broad-street.

Ten Pounds.—Rd. Adams, Selby, York; Alex. Allen, Green-bank, Sidmouth; J. G. Atkinson, Peterborough; Mrs. Balm, High-street, Huddersfield; Wm. Bell, 30, Bucklersbury, City; J. Breat, Trowbridge; Henry Brown, Boughton, Chester; Rev. W. F. Burrows, Vicarage, Christchurch; G. Burt, 24, South-wharf-road, Paddington; T. Cheesman, Milton-on-Thames; H. B. Churchill, 2, Raymond-buildings; F. W. Coater, 12, Frederick-street, Gray's-inn-road; G. Davey, Broad-street, Bristol; Wm. Dobson, 33, Goodge-street; J. T. Dennett, Cranbrook, Kent; D. Dyffe, 18, Montpelier-row, Blackheath; Dr. George, Sandgate, Kent; W. Gilbertson, Cwm Avowdibach, Glamorganshire; J. W. Goodall, 8, Trafalgar-place East, Hackney-road; Earl Grey, Berkeley-square; Robert Grover, 6, Southwark terrace, Highgate; — Hanson, High-street, Windsor; J. B. Holden, St. George's-terrace, Bolton; A. C. Hooper, College-yard, Worcester; W. H. Jennings, 8, Goswell-street; Z. A. Jessel, 1, Saville-row; J. Joy, St. Giles's-street, Oxford; Joseph S. Keep, Hagley-road, Birmingham; Gilbert M'Dougal, Parthenon Club; G. Marshall, 55, Marchmont-street; M. Marshall, Dalkeith; Swan W. Nash, 238, Oxford-street; Josh. Perkins, Langton, Market Harborough; F. Perrigall, 53, Torrington-square; C. Ratcliffe, Park-street, Coventry; Miss Richardson, Coedcoch, Denbighshire; John Rowland, 20, Hatton-garden; Frederick Salmon, 13, Old Broad-street; William Smith, 46, Fenchurch-street; William Squire, Great Coggeshall, Essex; J. P. Stocker, New Boswell-court; John Strachan, jun., Old Ship Hotel, Brighton; H. Taylor, 3, Stour-street, Canterbury; Charles Temple, Blakeney, Norfolk; J. Thies, 30, High-street, Wapping; R. Twentyman, 72, Wood-street, City; Thomas Woodhead, 22, Barnsbury-park, Islington; John Walker, 4, Mount-street, Grosvenor-square; Robert Wilkinson, 22, Cumberland-terrace, Regent's-park; C. Woolley, 57, Mark-lane; J. M. Youngman, Saffron Walden.

Entitled each to a Bronze from Mr. A. Gailley's Bust of 'Hebe.'—John Broughton, Goooston, Market Harborough; Henry Burton, Alderagat-street; John Clarke, 1, South Frederick's-street, Glasgow; Mrs. Crawshaw, 1, Montagu-street, Russell-square; W. Denison, 3, Portland-terrace, Wandsworth-road; K. Dowland, Tobago; E. Eagles, Bedford; John Gilderdale, Clapton; Edward Grant, 7, Highbury-place; John Griffiths, 37, Cateaton-street; T. S. Hancock, 71,

Lombard-street; John Harris, Barnstable; John Hardy, 43, Canonbury-square, Islington; G. Hensman, Blackheath-terrace; G. J. Holmes, Warrington; William Hunter, Littleport-street, Lynn; Wm. Jones, Ringwood, Hants; E. F. Law, Northampton; J. T. Mead, Aylsham, Norfolk; Henry Moss, Bentley Mill, Essex; John Nanson, Penrith; J. C. Neale, 250, Holborn; W. H. Pattinson, Stroud-green, Hornsey; Thos. Priest, 43, Lethbury; G. Robertson, 64, Moorgate-street; Thomas Rode, Fulham; Mrs. Simkinson, 21, Bedford-place; Norman Smith, 51, Drummond-crescent, Euston-square; J. M. Symington, Paisley; Rev. Thomas Sykes, Luton, Beds.

J. F. PARKER, } Scrutineers.
C. H. SMITH, }

THE LEGALIZATION OF ART-UNIONS.

THE enactment, under authority of which, the distribution of the prizes of the Art-Union has taken place runs as follows:—

"A BILL, ENTITLED AN ACT FOR LEGALIZING ART-UNIONS.

"Whereas certain voluntary associations have been and may hereafter be formed in various parts of the United Kingdom, under the name of Art-Unions, for the purchase of pictures and other works of Art, to be afterwards allotted and distributed by chance, lot or otherwise, among the several members, subscribers or contributors constituting or forming part of such association; and whereas such distributions of works of Art, and the proceedings taken to carry the same into effect, may be deemed and taken to come within the provisions of the several acts of Parliament passed for the prevention of lotteries, little-games, and unlawful games, whereby the members of such Art-Unions as aforesaid may be liable or subjected to certain pains and penalties imposed by law on persons concerned in lotteries, little-games, and unlawful games; and whereas it is expedient that all members, subscribers, contributors, and other persons belonging to such voluntary Associations or Art-Unions as aforesaid, or acting under their authority or direction, or on their behalf, shall be discharged and protected from any pains and penalties to which they may have rendered themselves liable by reason of any such purchases of pictures or other works of Art, and the distribution thereof; and be it enacted, by the Queen's Most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that all such Art-Unions, and all members, contributors, subscribers, or officers thereof, and persons acting for them or on their behalf, shall be discharged and freed from all suits and prosecutions, liabilities, pains, and penalties to which by law they might be liable, as being concerned in lotteries, little-games, or unlawful games, for anything done or which may be done by them or any of them heretofore, or before the 1st day of January next, touching the purchase of any such or other works of Art, or the sale or distribution thereof by chance or lot.

"And whereas the future establishment of such voluntary associations, if duly regulated, will lead to the encouragement and improvement of the Fine Arts; be it enacted, that all such voluntary associations as aforesaid, now constituted, or which may be constituted hereafter, and all the members, contributors, subscribers, and officers thereof, shall be deemed to be lawful associations; and the members, contributors, subscribers, and officers thereof shall be freed and discharged from all pains and penalties enacted against parties concerned in illegal lotteries, little-games, or unlawful games, by reason of any acts or things done by them or any of them in furtherance of the purchase or distribution of such pictures or other works of Art as aforesaid; provided that a royal charter or charters shall have been first obtained for the incorporation of such associations, or provided that the deed of partnership or other instrument constituting such associations, and the rules and regulations relating to such purchases and sales, shall have been first submitted to the consideration and approved of by the Committee of her Majesty's Most Hon. Privy Council for Trade and Plantations, and a copy thereof deposited with such Committee, and provided the purchase and distribution of such pictures or other works of Art as aforesaid shall have been conducted in strict conformity with the royal

charter or charters which may have been granted, or the deed of partnership or other instrument constituting such association, or the rules and regulations which may have been approved of, as hereinbefore set forth.

"And be it enacted that this act may be amended or repealed by any act passed in the present session of Parliament."

THE NOMENCLATURE OF PICTORIAL ART.

By J. B. PYNE.

PART VIII.—STYLE.

THE term style, and which is a very comprehensive one, is not here intended to be taken in that occasional and arbitrary sense of the word which implies a certain class of work, such as history, landscape, portraiture, &c.; but as comprehending the different modes of treatment, and particular character and impression, of which either class of subject may be susceptible; and as the same term is applied to different persons' general tone of speaking or writing, such as first, high, grand, and impressive; second, learned, imaginative, and elegant; third, close, compact, and literal; and fourth, little, mean, and quibbling.

These several styles are so closely analogous to those of painting that some of them may, with perfect propriety, be carried from the description of one art to that of the other, and convey a most correct impression of the general character of any particular work.

The first of these styles belongs—and not so much to the subjects themselves as to the mode of treating them—to the historical compositions of Michael Angelo and Raffaele, and the landscapes of Nichola Poussin; the second to the best works of Claude and of our own Turner; the third to those of Terburg, Hobbema, and Ruysdael; and the fourth and last, to the productions of the whole pigmy swarm of pettifogging "minutia-mongers" of the Dutch—particularly—and every other school: they are too numerous to recollect, and too insignificant to respect; are the copiers rather than the imitators of nature; and occupy about the same rank in Art as does the cheese-mite in natural history.

The highest province of style, and its most legitimate tendency, is to elevate and sublime; and it would be a rather obvious question with some whether works at the lowest point of depression can be properly said to have any style; but as tastes vary between the utmost purity and grossness, so style is acknowledged to include within its range, works of a grovelling as well as of a soaring character.

Man, while he may feel a very natural repugnance at the association, cannot deny to the idiot a place within the natural limits of his species; therefore the low style in pictorial art, the doggerel in poetry, the hobbling and toddling dance of the Chinese, and the "Newgate Calendar" in literature, must be allowed to go hand in hand as co-representatives of the lowest possible state of their several arts.

The bare subject of a picture—when not involving the human passions, or the incidents in the histories of man—may be considered as addressing itself merely to the senses; but style is capable of lifting it into the high regions of the imagination; of creating passion and feeling out of things in themselves passionless; and, through the legitimate operation of analogy and our sympathies, it wraps the sunny and genial landscape—equally with subjects from human life—within the warmest recesses of our hearts and our memories; which become purified and sublimed by a companionship with those high impressions, which radiate a work conceived under elevation of purpose, and consummated by high style. On the other hand, a defective and inappropriate style may degrade to worse than commonplace one of the grandest scenes in nature, or reduced to a melancholy ridicule and contempt, one of the sublimest passages in the history of man. Broughel and Brill, by the adoption of a mean style—at least in their second-rate pictures—have made themselves unworthily eminent by a desecration of fine natural scenery, for which they neither of them would appear to have had the slightest feeling, according to the critical voice of the present age; although, at the time at which they

painted, they enjoyed an extended reputation and high employment; neither of which had been accorded them if, instead of the sixteenth, they had worked in the nineteenth century. The works of the younger Nasmyth, Smith of Chichester, and Barret of the time of Wilson, whenever a really fine scene forms the subject, fall under the same censure.

Our own cabinet-sized National Gallery contains numerous works in which the abasement of subject by style is eminently conspicuous; perhaps in no one instance more so than the picture by Caravaggio, of 'Christ and his Disciples at Emaus,' unless it may be allowed to cede in humiliation and pictorial twaddle to West's 'Healing the Sick,' of the same collection.

Of this subject, as treated by Caravaggio, it were difficult to speak in terms sufficiently mild and dispassionate to avoid the charge of prejudice; it is one for which the master was totally unfitted in temperament, and unequal in power; and it unavoidably sunk and became desecrated under the coarse feeling and hard-handed style of a man who was, notwithstanding, capable of raising a common incident even beyond that point of excellence and interest attainable by a painter of double his calibre for dignity and sentiment of a more sublime cast.

The want of that action and diversity of character, which of themselves are capable of giving interest and effect to some lower subjects, renders this (the 'Last Supper'), and some others of quietude and dignity, inefficient in the hands of any but the most powerful; and, while it would be difficult to think of any individual painter who could have treated the picture in question with less propriety of style, it would be equally hazardous to name one capable of raising it by high style to that position, short of which such subjects had better remain for ever unpainted.

The style of composition, character, and colour of Rubens, would have at once destroyed the melancholy grandeur and simple dignity of the scene. His gross and bulbous contours would have ill-suited the manly and muscular moulds of the apostles; and the chances are, that his Christ would have had in it too much of royalty, and too little of divinity to suit the character of the man of many troubles and acquainted with grief, as well as the Redeemer of the moral world. The admirers of the technical beauties into which colour and canvas are convertible had been, perhaps, thrown into ecstasies; but the moralist and philosopher, with the man of matured high taste, had sighed over the perverted and misapplied powers of the most beautiful colourist in the world.

It is always pleasanter to have to notice great successes than to even allude to failures; and a satisfaction to see a man of moderate powers shine in his proper sphere, rather than to witness the humiliation of a really great one, in going out of his own natural walk to fail.

Caravaggio's 'Locksmith,' in the Dulwich Gallery, may, therefore, be said to be as extraordinary an instance of consummate success, as the picture just noticed is one of signal failure. Here the coarse and impetuous Milanese had but to follow the torrent of his own rugged and eccentric genius, and, with a fine piece of racy and characteristic nature before him, to secure the happiest results.

This man's career—though a short one, for he died at about forty—forms one of the numerous instances which prove that a man's greatest chance of success lies in his following out steadily and resolutely the peculiar bent of his own inclination as to style, instead of falling in with that which may happen to be the vogue of the day, which may have to last but a few years longer, or be about to be relinquished by an ever-changeable public, immediately upon the appearance of the next powerfully-wielded style that may be introduced in anything like a matured state, by a strong hand and a strong head.

While upon this topic, it may not be entirely irrelevant to notice some few points that militate against this adoption and following out by the younger portion of the profession, of that one particular style for which they may be fitted by nature more than any other.

Much of the advice upon this head, which falls to the lot of a young man upon entering, and some time after he may follow the profession of a painter, savours too much of that inflation which characterizes the speeches at public dinners, and has the same unlucky effect of blowing up rather than feed-

ing and sustaining the imagination. The grand style, the whole grand style, and nothing but the grand style, is preached by the artistical authorities, to the exclusion of everything else, as heresies to be eschewed; while they, the advisers, tread in private the snug and profitable paths of the low styles, and smile at the thousand lightheaded Quixotes, who may be engaging as many windmills, thus ready made for their amusement.

If a young painter read, he is still in the same predicament. The writers upon Art have been mostly history and portrait painters; and while the subject-matter has been, as a matter of course, history and portrait, it is hardly unfair to say that, in nine cases out of ten, they have seldom ceased to twaddle, except when they may have thought it time to rave. Landscape has, up to the present century, either remained untouched, as beneath the stilted pen of the grand-style men; has been doubted the capability of being treated upon the same grand principles as history pictures; or has been denounced as mean, paltry, and debased.

The happy consequence is, that the whole range of external nature—as coming within the rapidly-increasing powers of the landscape-painter—has been left to speak from out her sublime solitudes, armed with the voice of Deity itself. The impressions derived by the painter of landscape have consequently come fresh from the ample volume of nature; and if, amongst its votaries, no one has as yet been found sufficiently inspired to ring out a merry peal to the laughing face of sunny May, or roll a solemn dirge for the falling year—if no one amongst the painters themselves have as yet felt equal to sing the intense sublimity of light, the varied fulness of living day, or the solemn stillness of the broad brown night—we have still escaped the twaddle of a school, the professors of which, from a duty rather than fresh impulse, may have been tempted to wheeze out some few small notes to the genius of landscape, and for the inspiration of its painters. The poet alone has done joyously that which the cold history-painter writer, in his mistaken policy, had refused; while the radiant productions in landscape of the last half-century, have lit up a sunny corner in every man's heart, gemmed with recollections of God's brilliant creation, and unspotted with human passion or deformity: and this, in despite of a feigned contempt, an intentionally interested neglect, and an unfair, as well as unwise attempt at its degradation, by those who, holding the reins of Art in their own hands, have endeavoured to guide its patronage home to their own establishments only.

Beautiful as are the literary works of Sir Joshua Reynolds, cautious and courtly as they are; he has not been able to withstand the opportunity they furnished him, of launching some most ungenerous and unphilosophic doubts against landscape-painting; though it was left for the coarser but less subtle Barry to attempt the degradation of the landscape painter himself.

These are among the mistakes only of great men. Another of Reynolds's was certainly his advice on a "mode of study." This bears upon our immediate purpose; and commencing with a display of the difficulty of giving advice on such a subject, ends by a proof of the difficulty in the advice given.

Its leading defect consists in a limitation of the range of styles proper for cultivation, and the erection of one—although the highest—as the only legitimate.

Its absurdity lies in the supposition, that a number of men, all differently constituted in point of temperament and power, should be capable of pursuing it with effect or advantage.

The great danger to be feared from its adoption would be, that we become—like a Continental neighbour—a nation of mediocre history painters, to the exclusion of the numerous walks in the art, all, more or less, ennobling to the passions and sentiments of that great portion of the diversified human race, who may by possibility sigh—and that most innocently—for something less than the sublimities of Michael Angelo, or the divine works of the milder Raffaele.

That advice, on the contrary, which can have only the chance of utility to a young student upon entering life, is that which may be founded upon a close knowledge of his individual temperament, moral feeling, particular aspirations, and apparent amount of power; and should proceed upon these

grounds, whether he go to Rome for three years, or take an attic in Newman-street; whether he fall back upon the pastoral quietude of the country, or—feeling that next to the instinctive love of life is to be amongst the living—open his studio in one of the great arteries of the living and eternally pulsating Metropolis.

The true generic character of a youth's mind, if not that particular amount of power it be likely he may ultimately acquire, can be discerned; not so much from what he may have achieved in the schools of an academy, as from an examination of his private folios or desk at home, the habits and recreations of his leisure, with a library list of his favourite authors, and a hundred other individual peculiarities apparent to none but his closest associates.

There is in artistical temperament an idiosyncrasy, which in each particular form, instance, and amount, requires a distinct treatment, to ensure a *maximum*, ultimate, artistical development, and success; and although the advice generally given, may be the best possible to be followed by one constituted in every respect to become a painter of history, and that in "the grand style," yet, to any one else, it is as a false light held up by marauders on a seashore, by which a noble ship may be wrecked and plundered, as an artist may be of a success, and happiness, and utility to the world in the practice of a still noble, though more humble walk of Art, of which he may form the head.

"Man cannot live by bread alone;" and the mental appetite, which requires for its occasional refreshment works in the humble walks, may be in a more healthy state than that which can digest only those in the highest: the mental as well as the animal of our species is omnivorous, requiring nothing in its necessarily varied food, but that it be good of its sort.

As nature is infinite, so is there room for an infinity of styles; and those of a distinct, generic, and nervous propriety and character, at once derivable from, attributable to, and comparable with the select and admirable in nature, are the sustaining elements upon which true taste delights, and from which it derives its vitality, refreshes its forces, and, ultimately maturing, learns almost instinctively to refuse the mixed, merely technical, and consequently incongruous productions of those whose hands only have been cultivated, to the neglect of their heads: and who, having in themselves no very forward impulse or capacity for any style, are ready to execute, at the commissioned suggestions of a patron, works in any walk of Art, and in any style, from the grand downwards.

The division of labour, which is now in this country entertained no less as a feeling than as a principle, has worked its miracles in nearly all the productive arts; and, by following it out in painting as well as the inferior arts, an ascendancy can only be gained, or, once gained, securely kept. As well may it be expected to make a breach in an enemy's wall, by dispersing shot over its entire surface, as that consummate and accomplished Art may be realized by directing the energies of a painter, though of ever so huge a calibre, upon the whole and varied face of Art.

This may sound puerile and illiberal to those who preach the potency of intellect and its infinite extensibility, with the omnipotence of genius, and the many other most comfortable notions, the frothy though high-sounding emanations of our still more huge egotism; but it is more consistent to imagine, if ever perfect Art be attained, that it will result from a well-directed concentration upon some one style, of the whole gathered resources of some powerful mind; and, if Art is more difficult than some other things, the greater necessity may there be for this concentration of a painter's powers.

Coming back to the different distinct species of style, and their value upon different classes of subjects, in the hands of the painter, it is easy to imagine that there may be by possibility some scenes in nature even beyond the grasp of Art; but there does not exist one coming within its proper acknowledged range, that may not have its true character, either of simplicity, beauty, or grandeur, augmented and stamped more unequivocally upon the imagination by style; and still more so with human incidents and human passions. Style is capable of adding all the possible augmentation of interest and vivid impression of which a catastrophe is susceptible.

Style, like treatment in painting, is involved in and rises out of the disposition or general ordonnance of every power incidental to the Art.

It commences with conception; is conspicuous in design, drawing, invention, expression, composition, light and shade, and colouring; it is augmented by even execution, and greatly affected by situation and circumstance, its highest accomplishment resulting in dignity and full and correct passion.

Nothing short of the most profound study of nature, in its mind, matter, and movement, and that by an intellect ever prone to so inexhaustible a theme for research, can give a power over the subtleties, beauties, and sublimities of style—subtle in the genial and cheering landscape and the best familiar life scenes of the Dutch and the English; beautiful in the landscapes of Claude, the histories of Raffaele, and more especially in the classical sculptures of the ancients; and sublime in the landscapes of N. Poussin, and the terrible and grand scriptural creations of the lofty Florentine.*

ART IN THE PROVINCES.

MANCHESTER EXHIBITION.—We announced, it may be remembered, the opening of this Exhibition on the 29th of May, and we hoped to be enabled to report of its merits from actual examination; but circumstances having hitherto operated against the fulfilment of this wish, we must at present limit ourselves to a very brief notice, gathered from the notes of a friendly correspondent. The number of works described in the catalogue amounts to 615; and among the names of the contributors are those of many artists of extensive reputation, whose works add much to the attractions of every institution on whose walls they may be hung. We have already to announce the disposal of fifty-three works of Art, and this is the more gratifying, since it in some sort realizes the prediction we hazarded last year. Among these is a picture by T. Creswick, A.R.A., entitled 'A Mountain Lake'; it was received direct from the studio, and was purchased at the price of 150 guineas on the second day of the exhibition. We subjoin a list of those productions which have been sold; and it is anticipated that, Art Unions being now countenanced by the Legislature, we shall have the pleasing duty of reporting a more prosperous result than has been for many years experienced by this Institution. We watch with deep interest the progress of those provincial institutions which have already been so serviceable in extending a knowledge of Art. That of Manchester is among the most promising of these, and it is now growing rapidly in strength.

No. 2. 'Monsal Dale,' T. Baker. 68. 'Heath Scene,' E. J. Niemann. 93. 'Old Mill,' H. J. Boddington. 106. 'On the Irwell,' E. Royle. 120. 'On the Wey,' R. Hilder. 130. 'Landscape,' T. Lynch. 136. 'Old Farm-house,' E. J. Niemann. 153. 'Gipsies,' E. Williams, sen. 165. 'Rochester Castle,' C. D. Smith. 169. 'Mill Dale,' H. Daerion. 174. 'On the Avon,' W. Williams, of Plymouth. 177. 'The Farrier's Shop,' H. J. Boddington. 197. 'Out of Reach,' E. Grimston. 201. 'A Mountain Lake,' T. Creswick, A.R.A. 203. 'A Magdalene,' J. Grahame Gilbert. 217. 'Moonlight Scene,' W. H. Crome. 218. 'Near Brasted,' R. Hilder. 222. 'Coast Scene,' J. E. Niemann. 231. 'Loch Katrine,' Jane Nasmyth. 238. 'Ashford Mill,' T. Baker. 266. 'Grassmere,' A. Vickers. 268. 'Sunderland Harbour,' J. W. Carmichael. 283. 'Scene in Kent,' R. Hilder. 291. 'Monsal Dale,' T. Baker. 295. 'Near Crediton,' F. R. Lee, R.A. 299. 'Sunset,' E. Duncan. 321. 'Coast Scene,' E. J. Niemann. 327. 'On the Mersey,' H. H. Hadfield. 332. 'Farrier's Shop,' E. Williams, sen. 338. 'The Stray Lamb,' F. Y. Hurlstone. 373. 'Emancipation,' T. F. Marshall. 388. 'Near Ryde,' H. Lancaster. 390. 'Near Keswick,' T. P. Hamilton. 392. 'River Scene,' T. Baker. 399. 'A Country Inn,' A. Gilbert. 422. 'My Lunch,' Miss Matric. 434. 'On the Irwell,' E. Royle. 435. 'Ruth and Naomi,' H. Le Jeune. 446. 'Study from Nature,' H. Le Jeune. 461. 'Farm-yard,' J. Dearman. 436. 'Landscape,' J. Dearman. 476. 'View near Naples,' T. P. Hamilton. 495. 'Faust and Mrs. Ford,' A. Jerome. 508. 'Sketch from Nature,' J. J. Dodd. 516. 'Near Tunbridge Wells,' J. J. Dodd. 533. 'Old Cottage,' J. J. Dodd. 537. 'Study from Nature,' J. J. Dodd. 541. 'Study from Nature,' J. J. Dodd. 557. 'Study from Nature,' J. J. Dodd. 571. 'The Refectory, Tunbridge Priory,' J. J. Dodd. 601. 'St. Mary's Church, Stamford,' J. J. Dodd. 602. 'Frigate riding out a Gale of Wind,' C. A. Thorne-wick, jun.

* To be continued.

PICTURE DEALING IN ITALY AND IN ENGLAND.

It is customary with the travelling English to purchase, as mementoes of their continental wanderings, objects of vertu—in quantity according to circumstances—or it may be, specimens of the peculiar manufactures of the different towns which may lie in their devious route. Our countrymen purchase largely of pictures by the old artists (!!), many cases of whose productions are annually imported—the purchasers remaining firm in the belief that they have made acquisitions of genuine works of the dozen or two of masters whose names are known to our professing connoisseurs.

The catalogues put forth as descriptive of pictures composing the collections daily offered for sale in our own auction rooms generally constitute lists of this small cycle of painters; and if it were possible that all the pictures ascribed to certain artists had been really painted by them, their lives must have extended to a period of several centuries instead of being limited to the average of human life, as we learn from their respective histories. As we gain distance from the Metropolis such catalogues exhibit some diminution in the number of names, but those that remain are the most distinguished of the schools; thus Raffaelles and Titians—*et id genus omne*—are knocked down in dozens, each at "two pounds ten—only two pounds ten—this beautiful and original work of Titian." Setting aside the downright villainy of the vendor in such cases, is it not monstrous that there should be people so willing to be duped—so easy of belief in the false assumption of the highest names in the annals of Art? Some excuse themselves by saying that the work pleased them; others look wise, hint that the auctioneer was wrong in calling the work a Titian, and declare themselves satisfied in having acquired a veritable Giorgione for a trifle. These observations are not mere speculation, inasmuch as this kind of dealing has come many times under our immediate notice, and we actually, upon one occasion, inspected a collection said to contain specimens of the twenty great masters known to northern collectors. Among these was a Raffaele—a large R in the corner being triumphantly referred to, as also the smoothness of the picture being adduced in testimony of its authenticity; and we were assured that these fine pictures had cost the fortunate possessor five pounds each on an average. A Scotch gentleman, after a visit to the Continent, returned with a collection, which it is probable he purchased at the same rate at Tours, a city much frequented by our countrymen, and after this example recommended as a fitting place for the collection of a gallery—as abounding in gems—for it seems that the fame of the fortunate traveller's acquisitions had gone abroad, inasmuch that a late worthy member of the Scottish bench, on hearing of a friend's intention to form a collection, strenuously recommended him to proceed to this favourite resort of the English. "Gang to Tours," he said, "if you want gude pictures; D— has bought a' the bad ones."

Numberless instances might be cited of this kind of infatuation; but, how ridiculous soever it may be, it is by no means a pleasant subject to dwell upon, as a painful evidence of the too general ignorance of Art prevalent among those who profess a love of it; and it is yet more grievous to reflect that many thousands of pounds are annually expended in this way upon the merest trash, which, if employed in the purchase of the works of living artists, would really promote most materially the cause of Art. There exists no more grave absurdity than the connoisseurship, so commonly affected, and so confidently vaunted. The artist who has acquired his knowledge by labour and intense study listens now in mute wonder, now in profound contempt, to the ridiculous jargon of such pretension, well knowing that without a practical knowledge of Art no man can in reality be what is called a "good judge of pictures"—a qualification which very often is intended to signify a person capable of judging of execution. But there is another kind of judgment which refined minds may possess and enjoy in common with the accomplished artist; but this quality of estimation the professed connoisseurs value less than that which he assuredly cannot possess, and the want of which betrays him into the grossest errors in act as well as expression.

This pretension to a discriminative knowledge

of execution has an unfortunate effect on Art, and may have indirectly fostered the over-appreciation of manipulation which distinguishes our school, and has led to mannerism in so many instances, at once proclaimed in the common critical phrases, "How cleverly it is painted—how forcible! capitally touched!" &c., which in truth are evidences of erroneous feeling and depraved judgment. Such observations are only to be condemned, of course, when they seem to point to the first thoughts occurring at sight of the work (too often the only ones), and the artist, impatient of such appreciation, turns to the refreshing criticism of those observers who, with less presumption, speak from their hearts of the impressions they have received.

But to return to the subject more immediately under consideration—the purchase of old pictures. We cannot hope that this article will be effective in materially reducing the extent of the folly, yet, if some account of certain of the practices of foreign dealers warns even one purchaser from such profitless expenditure, a little good will have been achieved. Not in pictures alone are our voyaging virtuosi duped: they become proprietors of marbles, bronzes, intaglios, and cameos; and lately specimens of antique painting have been in request, many of which last are really well-executed imitations. Those who are not tempted to the purchase of antique specimens are deceived in various ways in the indulgence of their tastes for modern objects; but that persons who know little of the arts of their production, and positively not more of their real value, should be continually outdone, both as to quality and price, is a circumstance of minor importance, as the prices are comparatively limited, and the per centage of which they are cheated proportionably trifling. English people who travel much in Italy become very often at length irritable and suspicious, and assume that they are living among a nation of thieves—a complimentary view of the inhabitants of Italy supplied by the habits of the knavish portion of them who chiefly have to do with strangers. But, like all sweeping opinions, this is unjust. Thus, our, at times, too hasty countrymen often insult very excellent people, who return their dislike with interest.

Very wealthy English people who sojourn for a time in Italy do not feel nor observe the *peelings* (as the Italians call it) to which they are subjected, the details of which would probably exceed all the swindlings of our police reports put together. But there is of course a far more numerous class of tourists of high respectability, but of less abundant means, who look more closely into their expenditure. These discover the peeling system, and become impatient under it; but it is vain, even with a knowledge of the frauds practised on travellers, to hope always to escape imposition, for the Italians frequently change their tactics, and the experience gained during one winter's residence may prove of little value on a subsequent occasion. No advice can therefore be offered in order that imposition may be avoided; it were best to consult some English resident of respectability; but travellers are earnestly advised not to come to hasty conclusions with reference to the character of all Italians, and this counsel, if followed, will add considerably to their comforts, for they will discover on inquiry parties with whom they may deal with the most perfect confidence. It is a universal practice to *marcander* as in France, and this manner of bargaining is not considered in anywise to affect the respectability of the vendor; but strangers cannot of course distinguish between the knave who would exact many times the value of an article, and the respectable dealer who merely (as is a common case) consents to a reduction of price at a certain per centage.

In every capital in Italy there are picture-dealers of different degrees of presumed respectability. Some have handsome studios, and exhibit only a few pictures at a time; others possess galleries filled with a prodigious number of pictures; others again expose their pictures in shops, and many of these dealers are persons of sounding pretension, especially at Florence, where the vocation is principally pursued in this way; at Rome it is customary to arrange the works for sale in studios and galleries. Occasionally only one or two very high-priced works are shown in private houses, after which the collector is conducted to various other places to see interesting pictures which are sometimes represented as the property of per-

sons who affect not to know much about them, at the same time accounting in various ways for their accidental possession of such works. Again, it may be, the would-be-purchaser receives a confidential communication of some most fortunate discovery of nothing less than an entire gallery of pictures in some country-house or retired habitation whither as a particular favour he is conducted. But these are comparatively shallow and common tricks, for schemes of a deep and extensive kind are frequently laid where the quarry is considered worthy of trouble and attention—plots to which even Italian gentlemen have not hesitated to lend themselves in a manner most discreditable. A case in point is that of a wealthy Russian noble who some time ago visited Florence, where, after spending some time, and showing a taste for pictures and a love of sporting, he was invited by some Florentine gentleman to proceed to the Maremma to shoot wild boar. On the evening of the first day of their excursion he was accommodated for the night in the house of the guardiano, while his companions went to different places where rooms had been provided for them. The guardiano took an opportunity of communicating to the Russian that he was possessed of a picture which he was anxious to dispose of to some foreigner, as he could not hope to obtain its value from any of his own countrymen, and, although no judge of such things, he had been assured by his father that the picture would one day be a fortune to him, and concluding by saying that it was by one *Sanzio of Urbino*. The Russian eagerly asked to see the picture, and on examining it came to the conclusion that he had secured a prize, and accordingly agreed to give a sum of money for it which was stated to be very considerable. The Russian feigned a necessity for returning to town early on the following day, under the impression that his purchase and removal of the picture must be effected with secrecy, otherwise the Government would interfere to prevent his acquisition of the picture. He was not, however, disappointed, and became the proprietor of the Raffaele, but at length discovered the conspiracy of which he had been the victim, and attempted by many like contrivances to dispose of the work so as to recover the whole, or at least part, of the money it had cost him; but he found nobody so credulous as himself.

But it is not only from Italians that our countrymen have to apprehend designs upon their purses, for there are Englishmen also, who however disreputable the practice may be, yet find their profit in assisting travellers to the purchase of copies of pictures, and even in recommending lodgings, wine merchants, &c. &c., and the exactions of these *commissionaires* of a better class have become so barefaced and odious, that artists of all countries and vendors of all classes utterly discountenance the so-called services of these worthies.

It is not, however, to be denied that occasionally very excellent pictures fall into the hands of these dealers; but entire Italy has now been so ransacked, that it is in nowise reasonable to suppose there can exist such numbers of fine pictures as we continually hear are purchased by collectors—indeed, so scarce are plausible pictures now in Italy, that a Roman dealer came lately to England in order to make purchases for the market at Rome. Immense collections of inferior pictures are yearly made in order to meet the demand on the part of strangers; and as it is difficult to procure pictures of a certain degree of merit, imitations of the great masters are most ingeniously fabricated, being often after the manner of Francia, and after that of members of the school of Raffaele; and these deceptions are admirably got up, inasmuch that one was lately offered to an Englishman for the sum of £1200, having all the appearance of a genuine and valuable work, and so curiously executed as to deceive every eye save that of a practised artist.

In fabricating a work for the market, some old picture is usually employed, over which is painted the intended subject in a manner nearly to resemble some known picture of the presumed master. This having been painted up, is carefully cracked by a very simple process; it is then toned and glazed, which last process is generally so unskillfully managed by the artists employed by picture-cleaners or manufacturers in Italy, that it is instrumental in the discovery of false pictures.

Indifferent and unequal works are altered and amended, and the skill, industry, and patience exerted in carrying on this ruinous manufacture are worthy of a better cause. False seals and peculiar marks are put on the backs of panels; in short, every trick whereby the foreigner can be deceived is put into practice, and with signal success. Large cases, to the number of seventy or eighty, are known to have been sent from Rome and Florence annually, and it is probable that this calculation is far below the reality. It might be inferred that artists who fabricate imitations of old pictures so successfully should be able to produce excellent original works of their own, but such never is the case, and the fact is a strong argument against the system of constant copying pursued in the education of Italian artists.

Since the rise of the modern German school of Art, attention has more directly been drawn to the works of the early masters, and some of our countrymen are now purchasing productions of the first epoch of Florentine Art, as those of *Beato Giovanni Angelico*, *Benozzo Gozzoli*, *Fra Filippo Lippi*, instead of those of *Titian*, *Raffaello*, and *Correggio*. This is probably the result of mere affectation; if it be a taste arising from study, much good may result from the fact; but not if, as is so frequently the case, the taste be exclusive, inasmuch that nothing save of that period or by those masters be allowed to have any merit. And this is so frequently the character of English taste that it can scarcely be designated otherwise than as a mere crotchet: as in architecture sometimes the prevalent taste is for the Gothic; at others for the Greek; and the partisans of each deny all excellence to every other style. The works of Cuyt and Hobbima have long sold in England for sums far beyond their real value; while the finest productions of the Italian masters with difficulty even realized prices. Thus it is to be apprehended that the taste for these early masters is but a new caprice; but though it may be so, it may yet produce a salutary influence on our school.

There can be no doubt, if this be a growing predilection, that many fine specimens of the earlier schools will be offered for sale; for while authenticated works of *Raffaello*, *Titian*, *Correggio*, &c., are very rarely now to be purchased, there yet exist many productions suited to this rising taste in various parts of Italy, even decorating the altars where they were originally placed; and in many towns remote from the post roads, among the hills and those parts of the country unfrequented by English travellers, treasures of Art are said to be deposited.

But English travellers would fail in attempts to purchase in such places. It may be said that there is not a town in Italy that is not periodically visited by native dealers in pictures and curiosities; and amid the crumbling ruins of the Etruscan cities, the inhabitants have conceived the most extravagant notions of the value of the objects which they possess, and on the Tuscan coast, so little frequented by travellers, the miserable fever-stricken natives fix the most extraordinary prices to the few coins that fall in their way. It is true they are incapable of determining between good and bad, and accordingly ask the same price for all, which is perhaps occasionally below the real value of the rarer relics, and infinitely beyond that of the more common. Almost everywhere objects of vertu are offered to the stranger, and in some obscure nook, it may be with the observation, "E antio Signore, e molto nero," and on the same grounds is many a work of Art valued.

In all these rarely visited places will be found intelligent students of antiquity, and all, as we have already said, are visited periodically by Italian dealers, who patiently wait from year to year, until at length they gain their object at their own price.

The collector who hopes to purchase from palaces or churches in any part of Italy, is amusing himself with an expectation which will never be realized, for the influence of dealers extends to all quarters, and would be surely exerted to thwart him.

Yet pictures by the early masters will not rise extravagantly in price for some time, and we ardently hope that some few of the best may find their way into our National Gallery. It may not be desirable to possess a series of specimens of masters, but it is desirable to possess a series of specimens which might mark epochs: this might

be effected and would suffice. The existence of such a collection would lead to a more earnest study of the history of Art, would dispel prejudice, and would, we are convinced, tend to the improvement of our artists. Single specimens are of little value for this purpose, because the contrast presented between one or two early pictures and those works which we have been accustomed to view as perfect is too great, and the student will turn with distaste from these even if painted by *Perugino*—nay, even from an early work of *Raffaello*. In order to lead students to a beneficial study of the history of Art, we must form a perfect collection, not, we repeat, of works of all the masters of the early schools, but of examples of those who stand in the foremost rank at various periods, and in whose works may be seen the perfection of the art of the time.

Every city in Italy which is visited by travellers has its depôts of pictures and objects of vertu, the proprietors of which are well known to all the hotel-keepers; and such collections have existed ever since these places have been frequented by foreigners, and in all of them are to be found pictures by the great masters. If a collector be in want of a *Titian*, if the dealer has not one by him he knows where there is an excellent specimen of the master; but if the *Signore* would like a *Raffaello*, he could offer him one cheap. In short, let him ask for what master he may, there is no lack of his works; he will, in the course of his peregrinations, meet with pictures attributed to all the great painters. Let us suppose this system to have been in progress, say only during half a century, what a catalogue of worse than worthless canvases have the inexperience and credulity of our travelling connoisseurs compiled! Without in anywise considering the genuine works, three hundred years of daily and incessant toil would not supply the labour of the spurious productions sold under the prestige of a single great name during fifty years. The present resting-place of every genuine production of *Raffaello* is known, yet is there scarcely a sale in our own country, in which the name of the "divine master" does not appear; nay, even our own country dealers are not without his works, in addition to others paraded with celebrated names on their catalogues.

We cannot regard without signal wonder the fact that, with the "travelling English" the stories of broken fortunes, noble families reduced to necessitous circumstances, sudden losses through speculations, gambling, &c., should yet remain in good odour; but so it is; high prices continue to be given for spurious pictures, and it is impossible to disabuse the buyer by showing him that the practice of repeating one version of a subject even to the tenth or twelfth reproduction, was not common; his infatuated opinion he adheres to as strongly as to a leading article of his religion; he purchases the picture for a considerable sum, and he may never again wish it to be sold during his lifetime; but, at a future time (for all things, in time, change ownership), should it ever be sold with a hope of realizing the value at which he has set it down, his heirs will be doomed to the severest disappointment.

At Bologna there are many speculators in pseudo-originals, but the collector prefers being deceived there with the name of *Guido*, *Albano*, or *Caracci*, associated with some vile retouched production of some nameless individual among their hundreds of pupils.

The most celebrated copy marts exist at Florence and Paris; but they are under different regulations. At the former place, where the two famous collections are constituted of undoubted originals,—the best works of the various masters, and all in the highest preservation, many, nay, most of them as brilliant as if they had been finished but a week,—at Florence, we say, every facility is afforded for copying; in the Gallery, works of inestimable value are removed from the walls and placed before the copyist, and in the Palazzo Pitti, if the work be high, he is supplied with a scaffold. In the Louvre the case is different: the pictures, especially those of the earlier masters, are comparatively in very bad condition, and in no case are they permitted to be removed from the walls. However, the manufacture of genuine works proceeds here not the less earnestly and successfully. For certain pictures in the Florentine galleries there is a constant demand; and to show the general

taste of travellers, an especial favourite is a well-known *Magdalene* by *Carlo Dolce*; the copying of this picture is entirely monopolised by the Italian artists, who subsist entirely by such means (no foreign artist travelling for improvement would bestow an hour on the work, nor indeed on any other production of the master), and for the last twenty years, no foreign student could get near it if he wished, as it is surrounded (being suspended low for this purpose,) by the easels of the Florentine copyists, whose names are regularly registered months beforehand, and who place themselves before it in rotation; and this has been in progress for many years, and will continue for another century unless the taste of travelling connoisseurs be in the meantime amended. Another work that is much copied is the '*Madonna della Seggiola*,' and entirely by native artists; for this is an occupation which the officials contrive shall not pass into other hands. The Italian copyists succeed admirably in the manufacture of *Carlo Dolce's*, and also in imitating the worst styles of *Salvator Rosa*, *Domenichino*, *Guido*, and others of minor note; but they have the utmost difficulty in copying *Titian*, *Paul Veronese*, as they cannot at all imitate the generous glaze of the Venetian or Dutch schools. There are some magnificent portraits in the unique collection of the *Ritratti dei Pittori*, and it sometimes occurs that they are required to copy the singularly fine portrait of *Velasquez*, or the most eccentric *Rembrandt Van Rhyen*, which looks as if the paint had been laid on with a trowel, and coaxed into shape with a palette knife; or the ruddy *Rubens*, the pale *Vandyke*, or the candle-light *Jordaens*; but these are all efforts beyond their sphere, inasmuch as they have no idea of glaze, and they seldom use a brush larger than what we should employ for finish in water-colour drawing. The question arises—what becomes of the numerous copies thus made? Those that are commissioned as copies are paid for as such—but those which remain on hand are sent to America, Russia, and England, and disposed of as originals—and even those which have been purchased for copies by English travellers, as soon as they fall into the hands of dealers, are also sold as originals—in all cases, be it remembered, being prepared by backing, and other processes to resist detection.

It frequently happens that English artists, having made numerous sketches after some of the more freely working masters whom the Italian painters cannot copy—not caring to be burdened in travelling with all that they have done in this way—leave a portion of their copies behind them, wherever they may have resided; and these the dealers anxiously look for and turn the best of them to advantage. A circumstance of this kind is related, *apropos*, of one of our voyaging amateurs. He was doing the honours of his collection to an artist recently returned from Italy, when at length having examined the very "valuable" examples of various masters of high repute, his eye rested on a rich old picture much to the delight of the host, who exclaimed with glee, "Yes, you are quite right—that's a beautiful work—the gem, in short, of my collection." The painter's eye was still fixed upon the picture, and his friend continued: "I am glad you like it—a most beautiful work." The artist bowed. "The best I have." He bowed again. "But what do you mean by this?" continued the collector in some surprise. "I only thank you for the compliments you pay me—I painted that picture, and am somewhat surprised to find it here and so well disguised. I left it with my landlady at Rome; and if you can get at the back of the canvas you will find my name in red paint at the top on the right hand corner." The countenance of the collector instantly fell: the experiment was worth trial, and was accordingly made upon the spot, when the name in red paint appeared as described. This gentleman had expended some thousands of pounds upon pictures, and this was the best in his collection!

The Louvre affords most ample means for picture-manufacturing. Here is it, for the most part, that the students of the French school make their earliest essays in colour, and, in addition to these, students of every other nation. There existed, a few years ago, in Paris, a most fertile manufactory for the American market, conducted by an honest professor, who had come from Ame-

rica with a host of ragged and starving satellites whom he called his pupils, for he was a *maestro*—the “director” of a school. This man came one day into Giroux’s, in the Rue du Coq, attended by a miserable urchin, and after having selected canvases of various sizes, with which he loaded his attendant, thus charged him: “Here, take these home; tell — to rap in half a dozen Cuypskies, and warm foregrounds, half a dozen cool waters and skies for as many Vanderveldes. Tell — that this is for a choice Salvator: the sky must be oched up from the horizon, and the foreground must be well broken, and a tree or two knocked up here and there; he must give an extra half hour to that canvas, for it’s to be ‘an undoubted.’ I’ll see about the finish when I come home.” It was afterwards ascertained from Mr. — himself that of his pupils one was “a crack hand” at a Teniers, another at a Wouvermanns, another was the Watteau of the school, another the Douw, &c. &c.

An endless enumeration of the frauds of picture-dealing could be brought forward, were it necessary; but it is to be hoped that enough has been said to show that purchasers are only secure in receiving works from the artists themselves, as in the instances of the formation of all the great Italian collections. We could, at this moment, adduce evidence, in more than one instance, and within a very limited sphere, of utter ruin having ensued from the purchase of pictures by persons without experience. Instead, therefore, of enriching fraudulent dealers, with whom, sooner or later, a purchaser is ashamed of confessing his transactions, how much greater is the satisfaction of possessing, after the example of all real patrons of Art, works to which he can point fearless of contradiction, as having received from the artist during his lifetime. This is the real principle of forming a valuable collection; and to those who do not thus secure themselves we have only to observe that, of every picture which they possess not having for it an authentic pedigree of ownership, there is in activity a most prolific manufactory.*

Since writing the above article, we have heard with great satisfaction that a leading dealer in fabricated old pictures, at Florence, has been prosecuted by a number of his dupes, and that his ruin has been the consequence.

THE LIVING ARTISTS OF EUROPE.

NO. V.—ERNEST FOERSTER.†

ERNEST JOACHIM FOERSTER, Doctor of Philosophy and historical and portrait painter, was born on the 8th of April, 1800, at Munchengosserstadt, on the Saale, where his father, Carl Christopher Foerster, who is known by his religious poems and romances, was a clergyman. Devoting himself, from his own inclination, to a scientific career, he repaired in the year 1811 to the Gymnasium of Altenburg. His early talent for drawing and painting procured him the patronage and support of the banker Reichenbach, as well as the means of pursuing his studies, which, on the premature death of his father, and during the afflictive years of the war, were often rendered difficult. Prepared for the study of theology, he repaired at Easter, 1818, to the University of Jena, and preached several times in the course of that year; but from that period devoted himself almost exclusively to the study of natural history, philosophy, and philology, which he continued from the year 1819 at Berlin, where, at the Philological Seminary, he gained the prize by his treatise on the “Expedition of Bacchus,” which has subsequently been translated into German. He also

* Inasmuch as the atrocities connected with picture dealing in England are still more flagrant than those which have occurred in Italy, we consider we have here dealt with but the half of our subject. We shall reserve its farther consideration for a future time. Meanwhile we solicit information concerning it from persons by whom it may be given; we want FACTS, and shall publish them fearlessly. Many are at present in our possession; but, to make out our case completely, we need to have them augmented.

† The recent visit to England of this accomplished gentleman supplies a fitting occasion for presenting to the English reader some particulars concerning his professional life. He has returned to Germany agreeably impressed by the results of his brief tour.

attended the lectures of Hegel, though he was ever opposed to the principles of his school. As he never lost sight of his early inclination for the pictorial art, he was first made acquainted with the technicalities of oil-painting by the painter Zimmermann, of Berlin, who died at an early age. At a later period, during a residence at Munich, where he was detained on his return to Berlin by illness, occasioned by an eventful journey over the Alps, being encouraged by Cornelius, and assisted and promoted by the instruction of Schadow of Berlin, and the hospitable reception which he met with from the bookseller, Reimer, he determined to quit the path of science, and to become a painter. He began, therefore, in the summer of 1822, to paint in the Dresden Gallery, after Holbein and Titian, and in 1823 entered the school of Cornelius, at Düsseldorf. He here made his first studies in fresco-painting in the Glyptothek; and from June, 1824, to the autumn of 1825, took part with Herrman in painting ‘The Faculty of Theology,’ in the hall of the University of Bonn. In the year 1825 he followed his master and friends to Munich, and painted here the ‘Deliverance of the German Army in the Veronese Passes,’ by Otto von Wittelsbach, his first fresco painting of his own composition, which displays the attempts of his school to produce characteristic and living forms, together with a fine sense of colour. He assisted the Artists’ Society, to which he belonged, and their social festivals, in which he took part, by his poetical contributions, of which his ‘Walhall,’ set to music by Stunz, has become a popular song (Volksesang). By his relation to the family of Jean Paul, whose eldest daughter, Emma, he married in 1826, he again became associated with the pursuits of literature and science, by undertaking the arrangement of the literary remains of his father-in-law. He published his correspondence with Otto, and also on the death of the first editor the continuation of his biography (Wahrheit aus Jean Paul’s Leben; Breslau, 1826 to 1833), from the fourth to the eighth volume, as well as the ‘Political Echoes’ of Jean Paul (Heidelberg, 1832); and finally, Selections from his Literary Remains (five vols., Berlin, 1837-8), as an Appendix to his ‘Collective Works.’ In the meantime a direction was given to his labours as an author, which was more closely connected with his previous studies as an artist. After having taken, in 1826, a tour in Tuscany, he made in company with his brother, Frederick Foerster, of Berlin, in 1829, a second journey through the whole of Italy, and made a second collection of admirable drawings, on which occasion he applied himself earnestly to studying the history of Art. Recommended by Court-counsellor (Hofrath) Louis Schorn, then at Munich, Foerster received from the present King of Bavaria, then Crown Prince, in the autumn of 1832, the commission to travel again in Italy, and form a collection of drawings of unedited *chefs-d’œuvre* of the painting and sculpture of the middle ages, as well as to visit libraries and archives for objects connected with the history of Art, a task which he accomplished in the course of 1833. He remained for this purpose eight months in Pisa, Lucca, Florence, and Sienna, and formed an instructive collection of his own drawings from the works of Nicholas Pisano, Giotto, Syma di Sienna, Nicoli Petri, Fiesole, Ghirlandajo, and others, which are now in the possession of the King of Bavaria. The results of his inquiries into the history of art during this journey he published in his ‘Contributions to the History of Modern Art’ (Leipzig, 1835), which contains a series of well-founded facts and opinions for explaining, correcting, and illustrating that early period which in general is so imperfectly known. Foerster, in his researches, had constantly addressed himself to original sources, hence his work was not only well received in general, but the philosophical faculty of the University of Tübingen sent him the degree of doctor of philosophy. In the autumn of 1833, on his return from Italy, he took part in the fresco-paintings of the new Palace of Munich. He here painted, during the winter and the following summer, on the ceiling of the Queen’s bedchamber, some paintings for Goethe’s poems, from cartoons by Kaulbach “in fresco;” and in the Queen’s saloon a series of scenes from Wieland’s “Muspriem” and the “Graces,” from cartoons drawn for Kaulbach “in encaustic.” The best description of the paintings in this palace is his “Guide to the Paintings of the Walls and Ceilings of the Palace at

Munich” (Munich, 1834). In 1836 he painted the portraits of the reigning Duke Joseph of Altenburg, the Duchess, and her children; and in the following year undertook a fourth journey to Italy, assisted by commissions from the King of Saxony and the Crown Prince of Prussia. On this journey he was so fortunate as to discover, during a longer residence in Padua, that the paintings of the Chapel of St. George, situated near the Church of St. Antonio (which, long neglected and fallen to ruin, was used as a lumber room for the church), though apparently mouldered and scratched, have been well preserved under a coating of dirt, in some places moist and black, in others dry and of a white colour. There are twenty-one large fresco paintings from the life of Christ, and several saints, about the date of 1376. The artist, who is probably Avanzo Veronese—by whom no equally admirable or well-preserved work exists, and who, in his drawing, modelling, and colouring, appears to have been a half century in advance of his age—completely fills up the vacancy previously existing between the Florentine and Venetian schools, and the discovery of his works thus becomes of great importance in the history of Art. In addition to the frescoes and other works previously named, he painted several pictures in oil, among which is the ‘Freedom of Greece,’ in the possession of the Duke of Meiningen, as well as several landscapes and scenes from Italian life. Among his latest and most valued works are his ‘Letters on Painting,’ with reference to the Collections of Berlin, Dresden, and Munich; his ‘Guide to Munich,’ and his ‘Guide to Italy.’ He is also editor of the ‘Kunstblatt,’ a journal of the Arts.

Friedrich Foerster, elder brother of the above Doctor of Philosophy, Court-Counsellor (Hofrath), and Keeper of the Cabinet of Arts in the Museum at Berlin, was born at Munchengosserstadt on the 24th of September, 1792, and received his school education at the Gymnasium of Altenburg, where that taste for poetry which has rendered him so ready and so successful an occasional poet (gelegentlichsdichter) early displayed itself. Theology, which at his father’s desire he studied at Jena, he gave up, after having undergone the examination as a candidate, in order to devote himself exclusively to literature, and particularly to antiquity and the arts. His youth was passed amid the time of awakened freedom, and the inspiration of the war liberty. At the call of Prussia in 1813 he quitted the treasures of art at Dresden, which he then was studying, and followed his friend Theodore Koerner into the Lutzow volunteers. He wrote a collection of war-songs, recommended by Blücher, under the title of “Battle-cry to the awakened Germans;” fought his way with the allied forces to Paris, and was several times wounded—twice at Waterloo. On his return from Paris, where he was particularly active in reclaiming the treasures of art collected there from Germany, he was appointed Professor at the School of Artillery and Engineers. In consequence of having expressed his opinions with too much freedom in some writings of political interest, he was, in 1819, deprived of this employment, but was, ere long, restored to favour, and appointed Court-Counsellor and Keeper of the Cabinet of Arts. His historical and literary compositions are extremely numerous, and replete with talent and genius. He has written lives of Blücher, Frederic the Great, and Wallenstein, and in the last has so fully proved the innocence of his hero that the descendants of Wallenstein are endeavouring to procure the reversal of his sentence, and of the confiscation of his vast estates. He is also the author of a valued historical work, “The Courts and Cabinets of Europe in the Eighteenth Century.” He published the “Letters of Winkelmann,” and assisted in editing the works of Hegel. He has translated and adapted several of the plays of Shakspeare, “The Last Days of Pompeii,” by Bulwer, &c. &c., and has written some smaller comedies, and an historical drama entitled “Gustavus Adolphus,” as well as several collections of poems. He also fills an appointment corresponding with that of poet-laureate in this country, and is most deservedly esteemed and respected. Of his war-songs the most popular is, perhaps, that on “Körner’s Grave;” “Bei Wöbelen, im freien Feld;” “Am Mecklenburg’schen Grunde;” “Da liegt ein jugendlicher Held;” “An seinem Tode-schwunde!”

THIRD REPORT OF THE COMMISSIONERS ON THE FINE ARTS.

THE Report, with its Appendix, from sections 1 to 4 inclusive, chiefly relates to matters already known, as the resolution to decorate the six arched compartments in the House of Lords; the commission to the artists; the proposal of premiums for oil painting; the declaration respecting the models for sculpture, &c. &c. No. 5 of the Appendix is Mr. Barry's report respecting the localities in the new Houses of Parliament which may be adapted for the reception of works of sculpture, wherein it is stated that there are provided for this purpose 12 niches in Westminster Hall, 106 in the Victoria Gallery, 4 in the Queen's Porch, 18 in the House of Lords, 12 in St. Stephen's Hall, 68 in the Central Hall, making altogether 220 niches, averaging seven feet in height. The principle recommended for the location of the monuments generally, is that of confining them to such portions of the building only as might at all times, without inconvenience, be open to the public under proper and efficient control. According to a plan submitted by Mr. Barry, Westminster Hall might contain 58 statues; St. Stephen's Hall, 16; the Octagon Hall, 24; the corridors leading to the Houses of Lords and Commons, 20; and the public corridors and waiting-rooms connected with the committee-rooms, 69; making, in all, accommodation for 187 statues. The crypt of St. Stephen's Chapel, which is proposed to be restored, and to which convenient access will be afforded from Westminster Hall, would also furnish space for 14 monuments. The cloister of the chapel, which also it is intended to restore and connect with the hall and the crypt, might afford space for 13 statues, placed externally, and a surface of wall for mural monuments and tablets, under cover, 330 feet in length, and 20 feet in height. In the proposed quadrangle on the site of New Palace-yard, 56 statues might be placed, and for mural monuments and tablets, under cover, there would be a space 369 feet in length and 16 feet in height. Thus, the entire number of public monuments that the building and its quadrangles could fittingly display, would be, of isolated monuments or statues, 270; and of mural monuments and tablets, about 400; or, in the whole, about 670 monuments of all kinds. Mr. Barry's Report is succeeded by those of the Committee appointed to inspect the Works of Decorative Art recently exhibited in King-street, St. James's—we give these at length:—

"Your Committee have examined the specimens of carved wood and painted glass, and the designs relating to such specimens, which have been sent in by artists desirous of being employed in the decoration of the Houses of Parliament.

"Your Committee have recorded their judgment respecting the comparative merit of many of the works in question, and respecting the nature of the employment for which the various artists whose works they have so noticed appear to be fitted. But not being at present in possession of sufficient information as to the extent to which wood-carving and painted glass may be considered desirable in the Palace at Westminster, or as to the precise character of the works which may be required, they have thought it expedient in general to enumerate the names only, without further distinction, of the artists whose works have received the commendation of the Committee.

"In the department of wood-carving the artists so noticed in the detailed Report of the Committee are Mr. Cummins, Mr. Ollett, Mr. Ringham, Mr. Freeman, Mr. Browne, and Mr. J. Thomas.

"In the department of painted glass the artists so noticed in the detailed Report of the Committee are Messrs. Ballantine and Allan, Mr. Wilmshurst, Messrs. Warrington, Messrs. Ward and Nixon, and Mr. Headley.

"Among the artists in wood, Mr. Rogers did not comply with the terms announced in the notice put forth by the Commission, and his name has, therefore, not been inserted in the foregoing list. It is, however, the opinion of the Committee, that among the carvers whose works have been exhibited he holds the first place; and they consider him as the person best qualified to be intrusted with those parts of the wood-work of the House of Lords in which great richness of effect and delicacy of execution are required.

(Signed)

"MAHON.

"COLBOURNE.

"T. B. MACAULAY.

"B. HAWES, JUN.

"GEORGE VIVIAN.

"THOMAS WYSE.

"Whitehall, May 17, 1844."

"Your Committee have examined the specimens of arabesque-painting, of mosaic, marquetry, and of cast-

ing in brass and iron, which have been sent in by persons desirous of being employed in the embellishment of the Houses of Parliament.

"They have recorded their judgment on the comparative merit of many of the works in question; but, for the reasons specified in the Report of this Committee on the specimens of carved wood and painted glass, they have thought it expedient in general to enumerate the names only, without further distinction, of the exhibitors whose works have received the commendation of the Committee.

"In the department of arabesque-painting the artists so noticed in the detailed Report of the Committee are Mr. Collmann, Mr. Goodison, and Messrs. F. and J. Crace.

"In the department of mosaic pavements the exhibitors so noticed in the detailed Report of the Committee are Messrs. Singer and Co., Messrs. Minton and Co., Mr. Milnes, and Messrs. Chamberlain and Co.; and in marquetry, Messrs. Austin and Rammell.

"In the department of ornamental metal-work the exhibitors so noticed in the detailed Report of the Committee are Messrs. Messenger and Sons, Messrs. Bramah and Co., and Mr. Abbott.

"Among the decorative painters, Mr. Johnson did not comply with the terms announced in the notice put forth by the Commission, and his name has, therefore, not been inserted in the foregoing list: it is, however, the opinion of the Committee that the specimens which he has sent evince considerable taste and ability.

(Signed)

"MAHON.

"COLBOURNE.

"T. B. MACAULAY.

"B. HAWES, JUN.

"GEORGE VIVIAN.

"THOMAS WYSE.

"Whitehall, May 17, 1844.

"The Commissioners, having had reason to suppose that some of the persons who have exhibited works of Decorative Art may have employed other hands, or even the assistance of foreigners, in the execution of such works, have resolved that those persons who may be selected for employment in those branches of decoration shall, if the Commissioners think fit, be required to produce specimens of their art, to be completed under such conditions as the Commissioners may think necessary."

The remainder of the Appendix relates to a subject to which we have repeatedly called the attention of artists—that is, the selection of themes fitted for the walls of the Houses of Parliament; and this is treated of in sections 8, 9, 10, 11, and 12, by Mr. Hallam, Mr. Gally Knight, Lord Mahon, and Mr. Eastlake. This is a most important subject, one demanding at all hands the most serious consideration, and the more especially that it is seen how comparatively little there is in the recent Exhibitions in anywise appropriate to the end in view—we speak strictly as regards subject. Again, it is sufficiently understood that such consideration must form a part of the more difficult duties of the Commission, inasmuch as our artists are not accustomed to work in bodies known as schools.

After alluding to the inexperience of our painters in "that higher style which we commonly call historical," and the impediments opposing its encouragement, Mr. Hallam speaks of the immediate proprieties to be considered in this question:—

"In our halls of Parliament, or as we approach them, let us behold the images of famous men; of sovereigns, by whom the two Houses of Peers and Commons have been in successive ages called together; of statesmen and orators to whom they owed the greatest part of their lustre, and whose memory, now hallowed by time, we cherish with a more unanimous respect than contemporary passions always afford. It is for this reason that I do not much interfere with sculpture; though it is not evident that the ideal of that art, which of course is its noblest object, need altogether be excluded. Nor do I discuss the propriety of historical portraits.

"But in large works of painting, either in fresco or in oil, but especially in the former, it does appear to me more than doubtful whether the artist should in all instances, and in all parts of the building, be confined to our own British history. It is impossible for me not to feel my own incompetency to offer any opinion on an art which, as such, I so little understand. Still there are truths as to historic painting which lie almost on the surface. It requires no skill to have observed, that, in the selection and management of subjects, a painter will prefer, wherever his choice is truly free, those which give most scope for the beauties of his art. Among these we may of course reckon such as exhibit the human form to a considerable degree uncovered; such as throw it into action, and excite the sympathy of the spectator by the ideas of energy or of grace; such as intermingle female beauty, without which pictures, at least a series of them, will generally be unattractive; such as furnish the eye with the repose of massy and broad draperies, which is strictly a physical pleasure, and for want of which we soon turn from

many representations of modern events, however creditable to the artist; such as are consistent with landscape and other accessories.

"Now, if we turn our attention to British history, do we find any very great number of subjects which supply the painter with these elements of his composition? I must, however, observe here, that, by subjects from British history, I mean events sufficiently important to have been recorded, and not such as may be suggested by the pages of the historian, to an artist's imagination. As the sole argument for limited selection appears to be grounded on the advantage of association with our historical reminiscences, it can hardly extend to the creations of a painter, even though he may attach real names to the figures on his canvas."

This gentleman proceeds to remark on the subject of one of the prize cartoons. 'The First Trial by Jury' appears objectionable, since such an event is not only not recorded, but one which no antiquary will deem possible as there exhibited. Nor should any event be deemed historical being as it were episodic, and forming no link in the sequence of causation—affecting only a few persons, great though they might be by fame or rank, without influencing the main stream of public affairs. Even some stories, not without relation to the course of general history, might not tend sufficiently to the illustration of ancestral times (where that is the object) to be judiciously selected; and yet these might be among the best adapted for the display of the skill of the painter. To take a single instance—'The Rencontre between Margaret of Anjou and the Robber after the Battle of Hexham' might be deemed as upon the verge of what should be admissible as English history in this particular application to the Houses of Parliament; but the admission of 'The Penance of Jane Shore' might be objected to, because no public consequences resulted from it. It is probable that the majority would wish that Trafalgar and Waterloo should be commemorated, and in general whatever we read and recollect from Cæsar to the present day; yet, with all this latitude, it may be doubted whether really good subjects would be found abundant. Battles, it is true, are rare; but battle pieces cannot be reckoned as of the highest style of historical art, and even less those of the present day than those of anterior times. It would be impossible to treat modern costume in fresco in such a manner as to reconcile us to the association. The whole range of history was thrown open upon the occasion of the cartoon competition, yet among the eleven prize designs not one came below the Plantagenet dynasty; and it cannot be doubted that the selection was influenced by the desire of exhibiting more of the naked figure, and more breadth and flow of draperies, than any strictly historical event under the families of Stuart or Brunswick could supply. No one, however, can suppose that the subjects could be limited to such as these. A letter follows on the same subject from Lord Mahon to Sir Robert Peel, in which he dissents from the views of Mr. Hallam. Lord Mahon begins by saying—"When I find even so eminent an authority declare, in reference to our new Houses of Parliament, that 'it does appear to him more than doubtful whether the artist should, in all instances and in all parts of the building, be confined to our own British history,' I must own how entirely and strongly I venture to dissent from that opinion." His lordship then proceeds to consider what our history is. It is the narrative of a race who, from even a savage origin, have gradually attained, perhaps, the first place among nations; who have given even memorable tokens of valour, virtue, eloquence, scientific discovery, and artistic skill; who at home have succeeded in combining the greatest security of property with the greatest freedom of action, and who abroad have tried their strength against every other power, and have never been found inferior. Can it be that, after exploits the fame of which has filled the globe, and after having conquered or colonised no small portion of it, our history will afford no sufficient materials for the adornment of even a single edifice? Lord Mahon, after allusion to the extent of subject matter presented by the history of our conquests, continues:—

"Thus, also, why need any bygone differences on a royal line, now extinct, prevent us from delineating 'The young Countess of Nithsdale liberating her Husband from the Tower in 1716' (as her own most beautiful letter describes it), or 'The young Flora MacDonald saving Charles Stuart from his Pursuers in 1746'? Again, how rich is Scottish history before the Union

in deeds of female heroism! Remember, for example, the scene previous to the 'Assassination of James I., when Catherine Douglas thrust her arm, instead of bolt, into the staple of the door, and bid the Conspirators without burst if they would after this announcement!' But, supposing that Mr. Hallam desires to confine us, in our argument, strictly to England, and to actions in which royal blood bears some part; although I see no reason for either limitation, yet even then I would venture to allege, amongst others, 'Roadside'; 'Queen Eleanor of Guyenne saving her husband's life by sucking the poison from his wound'; 'Queen Margaret of Anjou holding forth her children, and confronting the Robber in the Forest' (as instance allowed by Mr. Hallam as the exception to his rule); 'Anne Boleyn in her Bridal Array'; 'Lady Jane Grey at her Youthful Studies'; 'Mary Queen of Scotland, and Heiress Presumptive of England, on her landing from France'; 'Queen Elizabeth at Tilbury Fort'; 'Henrietta Maria in the Civil Wars'; 'Miss Lane assisting Charles II. in his Concealments and Disguises after the Battle of Worcester'; 'The Flight of Queen Mary of Este and her Infant Son in 1600'; 'Queen Mary II. receiving the News of the Battle of the Boyne'; 'Queen Anne giving her Assent to the Act of Union with Scotland'; and last, not least, 'The First Council of Queen Victoria.' It may be objected that, in some of these instances, as with Queen Elizabeth and Queen Anne, the 'female beauty' required by Mr. Hallam may not be found. But where a Queen is introduced, there need be no lack in paintings any more than in reality of blooming Ladies of the Bedchamber and Maids of Honour to attend her.

"I admit, indeed, to Mr. Hallam, that there would be a sameness and monotony in a long series of mere parliamentary scenes, debates, divisions, and royal commissions; but surely it would be easy to select some striking and obvious events that break the even current; as, for instance, the seizing the mace by Oliver Cromwell, or the dying scene of Lord Chatham.

"As to Mr. Hallam's general idea of subjects independent of, and unconnected with, English history, for the intended frescoes and paintings of the New Palace at Westminster, I can only say that my judgment, little as it may be worth, is decidedly adverse to the suggestion; and that, had I any vote to give or influence to exert upon this question, I would no more consent to admit foreign scenes to decorate a British House of Parliament, than I would an alien to sit among its members."

The remaining papers by Mr. Eastlake are on "The same subject, considered with reference to the Nature and Various Styles of the Formative Arts"; "Dimensions of Frescoes in the Sistine Chapel and the Vatican"; "Methods of Painting adapted to Mural Decoration." In the first of these Mr. Eastlake says:—

"Let it be supposed for a moment that Westminster is to be adorned with paintings. The place, being always open to the public, might contain a selection of subjects from British history, especially such as relate to warlike achievements, the vastness of the empire, and great commercial and civil events; subjects calculated to inspire the citizens with loyalty, patriotism, and enterprise.

"The Guard-room, or ante-chamber to the Robing-room, might present subjects relating to the defence of the Throne, the laws, and the country; subjects exhibiting the military power employed to protect.

"In St. Stephen's Hall and the corridors adjoining, the subjects might serve to define the constitutional rights and duties, and to exhibit the acts and services of churchmen, statesmen, and warriors, in their relation to the government of the country and as loyal subjects.

"In the Robing-room the artist might endeavour to define the power and privileges, the virtues and duties, with which the Throne is invested.

"The Victoria Gallery offers, perhaps, the fullest scope for a comprehensive design in an elevated style of Art. If so adorned, the fittest theme seems to be the abstract one of legislation; if devoted to British history, the most appropriate subjects might be the acts of the sovereigns of England, or (in the event of Westminster Hall not being adorned with paintings) subjects relating to the extended dominion, the power, and greatness of the nation.

"There seems no reason to exclude allegory from those portions of the edifice where the spectators may be supposed to be as much interested with the display of the art itself as with the mere subject. 'What has been so often said,' observes Reynolds, 'to the disadvantage of allegorical poetry—that it is tedious and uninteresting—cannot with the same propriety be applied to painting, where the interest is of a different kind. If allegorical painting produces a greater variety of ideal beauty, a richer, a more various and delightful composition, and gives to the artist a greater opportunity of exhibiting his skill, all the interest he wishes for is accomplished; such a picture not only attracts, but fixes the attention.'"

Of the general treatment of commemorative statues Mr. Eastlake says:—

"The introduction of allegorical figures is a resource; but the great question respecting the treatment of iconic commemorative statues still remains unsolved. Perhaps it may yet be possible to reconcile the modern

taste to a partial display of the naked form, or to combine a generalized dress with sufficient resemblance.

"After all, the imitation of the ancients has been chiefly objected to, and justly so, when Greek or Roman dresses have been literally borrowed; in other words, when the worst of the antique statues have been copied. A naked figure, with drapery only as an accessory, is preferable to such imitations, and is manifestly best suited to the style of sculpture. It cannot be admitted that statues so treated would be more incongruous with Gothic architecture than costumes of the present day. Moreover, although architecture may be modified by climate, the style of sculpture can hardly be said to be dependent on such conditions.

"A statue which is to confer immortality should not be encumbered with ignoble trifles. The curiosity of the antiquary can be satisfied from other sources, without employing so dignified an art as sculpture to chronicle such details. The statue is a monument to the greatness of the human being, not to the peculiarities of his dress; and, provided the head be an ennobled portrait, the rest of the figure may be attired, if attired at all, for all ages.

"It may be objected that the force of the example is weakened when the usual dress and appearance are not represented. This can only affect contemporary spectators; for although they may look with interest on such a resemblance, because the person of the individual is fresh in their recollection, after ages will have no such associations, but will rather regret to see the hero or statesman of whom they have read in an undignified costume. The image should rather keep pace with the veneration of posterity; and, if the very name of the individual should at last be forgotten, the work of Art, as in the instance of many a Greek statue, might still survive to reflect honour on the country which produced it."

To this paper and the others by Mr. Eastlake, we shall have occasion again to refer; but more especially the last, as it is the result of laborious research, and offers to artists a mass of information on methods of mural painting, but little known, and nowhere accessible in a form so comprehensive.

INSTRUCTIONS FOR PICTURE-LINING, &c. &c.

SIR,—In reply to the application of your correspondent last month, on the subject of Picture-lining, I beg to offer you the following remarks on the process.

The picture being cut from the straining-frame, and carefully squared, should be entirely covered on the surface by clean smooth paper being pasted on it. The intention of this is to keep the surface from injury or scratching, during its following operation. The picture is then to be placed on a very even table, made of wood which is quite free from the grain which deal possesses; or, if the picture is small, on a marble slab of very smooth surface. The back is then cleared of any rags, patches, or adhesions, by using lightly a knife or a pumice-stone; and with a mixture of glue and paste in equal proportions, the whole is covered by means of a brush; a piece of new linen or fine canvas, an inch and a half larger than the picture every way, is then laid evenly on it, and pressed close by the hand until it adheres.

In this state it should be left until it becomes nearly dry, when a heated iron of considerable weight, like a hatter's or a tailor's iron, is to be passed over the new canvas until it is rendered perfectly smooth, and the adhesion is completed in every part. The iron used ought to be four or five inches broad, and weighing 15 or 20 lbs.

The picture may now be placed on a new stretching or wedged frame, carefully and evenly made, a little larger than the picture; and the part beyond the picture of new canvas glued on to the frame; small tacks may also be put on the edge in the same manner as primed cloths are fastened to the frames used by artists for painting on. When the whole of the preceding has been completed, the paper pasted on the surface may be removed by a damp sponge, and the wedges being driven close, the operation of lining is ended.

It is possible that many ingenious persons who have leisure may succeed in lining pictures where they are of small value or consequence; but, as it is an operation requiring some dexterity and practice, it is scarcely worth the trouble on the score of saving of expense, and certainly not if the picture is a work of Art of any value. There are many picture-liners in London who perform the work with great ability, lining small pictures, including new stretching-frames, cross-barred, for 6s.; three-quarter sizes, about 9s. or 10s.; and larger pictures usually at 1s. 9d. to 2s. the square foot superficial, also including the new frames.

Surely it is more desirable to have the work properly done and secured from injury by competent persons for the above cost, where the pictures are esteemed either as family relics or works of Art. The additional expenses which your querist, "A Remote Amateur," would incur, are only a coarse packing-case, and the cost of carriage, which would be very trifling if several were enclosed in the same case.

The principal precaution to be observed is to find a picture-liner who is really a good and clever workman; and not to send the pictures for the purpose either to a

picture-frame-maker or a picture-dealer. At a hundred shops of the above description in London a notice is conspicuously placed to notify that pictures are cleaned, lined, and restored here: not one of the operations being actually performed by the individual, but intrusted by him to inefficient hands, regardless of all consequences but that of producing an enormous profit to himself.

Having already stated the manner in which a picture is lined, a few remarks become necessary on the various operations in progress. The object of pasting paper over the surface is, to keep together in their places any small fragments which might come detached, and would otherwise be lost. Some French liners, where the surface is very much broken up, secure the whole in its place by pasting a fine muslin over, instead of paper; but, as paper is more readily removed in fragments, it is generally the safest course. Should there be a hole in the picture of any size, a piece of any old picture may be cut to the shape of the damage, and inserted before the new canvas is laid on; but care must be taken that it should be a canvas of similar texture and size of thread to that of the picture. This is every way preferable to filling holes with large stoppings, as it is termed, inasmuch as it continues the grain equally on the surface. I ought here to remark and to impress that, during all operations of lining, and, generally, in all cleaning of pictures, the saturation of water is highly dangerous: its utmost use should be confined to a damp sponge, or, what is better, using a piece of buff leather soaked and the water wrung out. Water is the great enemy of pictures: it penetrates to the priming or ground, and, by loosening that, lays the foundation for their entire decay and ruin. The commonest reason why perceive that imbibed damp will eventually destroy every woven stuff; our daily experience shows its lamentable ravages on the walls of our dwellings. It must have equally destructive effects on the canvas of our pictures, and the lime which is the base of the priming on the canvas.

In scraping down the adhesions on the back of the original canvas, I would recommend the use of a knife or pumice-stone, for the very reason before stated, of avoiding impregnation of the picture with damp. Great precaution and tenderness must be observed not to weaken or injure the threads; and in using the mixture of glue and paste it is not necessary to soak it in or lay it on in lumps, but merely to place enough to cause complete adhesion. If a little ox-gall or bitter apple is added to this mixture of gum and paste, it will prevent its being attacked by insects at a future time.

The difficult part of the proceeding is now to take place by using the hot iron. The effect of heated iron upon paint is well known to every one; and a moment's reflection will bring to the mind the consequences of its injudicious or improper application. Tailors, hatters, and other trades, by repeated practice, can tell by habit the precise degree of heat which will answer the intended purpose; therefore, the amateur liner has to be doubly cautious, or he will commit an irreparable injury. I have seen pictures so burnt, as it is termed, or rather desiccated, by the improper degree of heat, that either a total and irremediable discoloration has ensued, or the picture has become in such a dried-up state that the particles have only been kept together by being strongly indurated with stiff varnish. In the latter case the picture can never again be cleaned, as in taking off the varnish the painting would entirely come with it. In using the heated iron the picture ought to be perfectly flattened by the weight, and not rubbed over with manual force as linen is ironed; nor ought it at all to be stamped down: in doing this every fragment on the surface would be smashed, and all those small prominences of colour left by the artist for pictorial effect destroyed. Fancy only a fine Rembrandt with his battery manner of laying on colour, or a picture of Turner, being subjected to violent blows on the reverse side from a weighty mass of iron. If the picture has been painted in the fat manner, with points or ridges of colour left by the brush standing up on the face of it, it is necessary when using the iron to place on the table a piece of close-woven woollen cloth, and let it interpose between the table and the face of the picture, as landresses place an ironing-cloth. If, on the contrary, the face of the picture is very smooth, it has most likely been painted with the colour much diluted with oil, or some similar vehicle; and then the iron must not be used so highly heated. These are matters which can only be skilfully and safely performed by practised hands, and consequently demand greater precaution when undertaken by novices.

The picture-liners in London usually nail the new canvas, with the picture glued on, on stretching-frames kept for the purpose; and here let the picture become perfectly dry before they transfer it to the wedged frame on which it is finally to remain. This method has the advantage of not requiring the wedges to be much driven at first, but gradually as the canvas may slacken.

One inconvenience arises from the lining of pictures not always foreseen, which is, that, if the picture is cracked over, or has any cracks at all, they become much larger, and so much more apparent, that frequently after being lined it becomes absolutely necessary to repair the cracks, or it looks much worse than it did before.

I think I have now said all that is useful or instructive about the lining of pictures. Doubtless different persons adopt some variation from the mode stated,

but it cannot vary very much; and it is not likely there can be any mystery about the matter without some equivocal intentions.

I now proceed to say a few words about amateur picture-cleaning, and I begin by premising the question of what would be thought of a person who, being attacked by any disease, sent to a bookseller for a treatise upon it, and prescribed medicines to himself from the reading of that treatise, however learned or scientific? It is much the same with picture-cleaning, for the condition of pictures becomes as numerous almost as those of animated beings, and equally dependent on innumerable accidental circumstances. On this question I beg to quote the following very sensible remarks from "Field's Chromatography":—"Picture-cleaning has become a mystery in which all the quackery of art has been long and profitably employed, and in which every practitioner has his favourite nostrum, for doctoring, which too often denotes destroying under the pretence of restoring and preserving. The restoration of disfigured and decayed works of Art is nevertheless next in importance to their production; and, as it relates chiefly to the colouring of pictures, it is a part of our inquiry with which we will close the technical portion of our work."

"This medication of pictures is, then, no mean subject of Art, but is, when divested of quackery and fraud, as honourable in its bearing as any other form of healing art; and, to be well qualified for its practice, requires a thorough education and knowledge in everything that relates to the practice of painting, or the production of a picture, but more particularly to its chemical constitution and colouring. As, however, a picture has no natural and little of a regular constitution, it will be difficult to give general rules, and utterly impossible to prescribe universal remedies for cleaning and restoring pictures injured by time and ill-usage; we will, therefore, briefly record such methods and means as have been successfully employed in cleaning and restoring in particular cases, with such cautions as seem necessary to prevent their misapplication, confining our remarks to oil paintings in particular."

"These are subject to deterioration and disfigurement simply by dirt, by the failure of their grounds, by the obscuration and discolourment of vehicles and varnishes, by the fading and changing of colours, by the cracking of the body and surface, by damp, mildew, and foul air, by mechanical violence, by injudicious cleaning and painting, or among a variety of other natural and accidental causes of decay."

One very great objection which the possessors of pictures have to their being cleaned, is the fear of losing valuable property through accident or dishonesty, by giving them out of their possession. But this can scarcely apply to others than the shopkeeping quacks in the art, who are compelled to hide their incapacity and pretensions; for any truly competent person will make no difficulty about doing it at the residences of the possessors, and the cost will prove infinitely less than the outrageous demands made by intermediate agents. Indeed, it has always been the custom among the initiated to have pictures cleaned at their own houses.

Having seen what is to be encountered in cleaning of pictures, the next consideration is the means employed, which naturally divides itself into two parts—that of removing varnish, or removing dirt or discoloration only.

As various kinds of varnish have been used, it is desirable to be acquainted with the nature of the varnish which has been used on the picture about to be cleaned, and the period when it was varnished. If the varnish is recent it is easily removed by a solvent, but in proportion to its age it becomes difficult. In the latter case it is frequently useful, before attempting the removal, to give the work a new coat of varnish after wiping off carefully all dust or dirt by a soft cloth or a damp sponge; indeed, this is the very first operation in all cases. When the new varnish is dry, and the solvent is applied, it will be found to have attached itself to the old, and both may be removed without difficulty; whereas, without this preliminary procedure, much violence may become necessary, and consequent danger or injury.

The solvents employed to remove varnishes are—Liquor potassæ, oil of tartar, spirits of wine, pure alcohol, liquor ammonia fortis, naphtha, ether, soda, and oil of spike. The very nomenclature of these powerful alkalies, alcohols, and essential oils, will at once show the great risk of their being injudiciously employed, and account for the ruin of pictures by ignorant practitioners.

But, as my wish is to save amateurs as much as possible from committing destruction upon works of Art, I here observe that nothing short of good practice, and a knowledge of the chemical principles upon which the picture to be cleaned has been painted, can make the undertaking a safe one; and it besides exacts in the operator a good acquaintance with Art also, that in case of accident he may be able to fall back upon his judgment, and instantly arrest the mischief.

For tender varnishes, such as mastic, the novice may employ spirits of wine with considerable safety; and, to render assurance doubly certain, it is desirable that the spirit, usually sold of 56 degrees of strength, should be diluted by a fourth part of water, or the same proportion of rectified spirits of turpentine; or it may be used by the addition of a sixth part of linseed oil being added to the already water-diluted spirit or the pure spirit. In every instance the mixtures must be well shaken together every time of using.

By adding the turpentine to the spirit of 56 degrees it not only diminishes its strength to a safer ratio, but the turpentine has the beneficial effect of hardening the paint, and therefore strengthening it against any consequences of friction. By adding linseed oil it enables the operator to see the full action of the spirit without its being concealed by the bloom produced by its rapid evaporation.

Having made a preliminary observation on the colour of the part which it is proposed to begin with, next saturate slightly a tuft of raw cotton wool with the spirit diluted as before said, and hold this in the right hand; saturate another tuft with rectified spirits of turpentine, and hold this in the left hand. The cotton wool used is sold as wadding by most linen-drappers.

The picture being laid flat, commence by wiping off the varnish from the already determined place on the surface of the picture with the tuft of cotton wool impregnated with the spirit. If it is the soft or mastic varnish so generally used, it will come up with a slight friction, or rubbing generally a very small portion of the surface in a circular direction. After two or three evolutions look at the tuft of cotton wool, and you will see on it the discoloration produced by its having taken up some of the varnish; turn the tuft round to get a clean part, and, when that has had its turn, immediately wipe the place so cleaned quite over with the other tuft of cotton wool saturated with the turpentine.

The turpentine is a counteracting medium, which instantly arrests the action of the solvent spirit. The judgment must be employed to determine when the varnish is all gone from the part wiped, which is ordinarily indicated by complete opacity. The tufts of cotton wool must be constantly renewed—the more frequently the better—as the varnish once taken on the tuft impedes the further action of the spirit; the constant examination of the tuft imbued with the solvent spirit must be carefully watched, as on the slightest appearance of any colour it is evident the picture is endangered, and it must be instantly stopped by the counteracting medium of the turpentine on the tuft in the left hand being applied to the part.

When the picture is thoroughly cleaned by the continuance of this process, it must be wiped all over with turpentine, and it may immediately on its evaporation be revarnished.

If the picture should have become very dark in its shadows, or that it appears to have lost its lustre from being hung in the dark part of any apartment, it may be placed before it is revarnished, for a period of two or three weeks, in the strongest light possible; if in a window facing the sun it is best, and it will recover much of its pristine brilliancy.

To revarnish the picture, take two-thirds of mastic varnish as sold by colourmen, and add one-third of spirits of turpentine. Mix them well together; this ought to be with the application of considerable heat; but, as it is very dangerous to do so over a fire, it may be done by placing the varnish-pot in a bowl of boiling water, and continue renewing it until a vapour arises. Stir it well together. Varnish prepared this way is not apt to bloom, as all aqueous particles are thrown off in vapour by the heat. Varnish the picture with this preparation as thinly as possible, brushing briskly over it with the varnish brush. This may be repeated two or three times until it is varnished to complete satisfaction. The only way to get it on smooth and equal, is to repeat several of these thin layers.

There is another mode practised, of rubbing off the varnish dry with the fingers; but I imagine few amateurs will like to be skinned at the tips, and, if there is much to rub, it is the natural consequence to unaccustomed persons.

Where there is no varnish on the picture, but the discoloration arises from smoke of fireplaces, candles, lamps, or any of the ordinary consequences of being placed for any length of time upon the walls of rooms, it can only be removed by a very fine grit, either of powdered pumice-stone or Flanders brick, separate or united with some powdered whiting, according to the circumstances exacted by the case; but this is more dangerous than any other way in inexperienced hands.

The dry rubbing off of varnish exacts considerable force, which is very injurious to fine pictures, often deprives them of their crispness, and makes the whole painting look woolly; while by the prudent use of a solvent, in presence of a counteracting medium, no damage can be inflicted.

For hard varnish, such as copal, a fine-edged knife or razor is sometimes employed, but it is both tedious and unsatisfactory; therefore the stronger solvents, such as liquor potassæ, or liquor ammonia fortis, are usually brought into action; but in proportion to their strength must the progress of the work be carefully watched, as the least neglect may soon occasion a fatal accident.

If my preceding details are acceptable I will gladly continue more fully on the subject, of cleaning pictures in a succeeding number, and also add to it some necessary remarks on repairing or restoring damages. I have great pleasure in giving any information I possess, from the feeling that the dissemination of every kind of knowledge relative to the preparing, executing, or preserving works of Art ought not to be made a secret or mystery for the private advantage of individuals. Persons of talent in their profession have sufficient claims without resorting to concealment to uphold them.

Your very obedient servant,

RENOVATUS.

OBITUARY.

A. GEDDES, A.R.A.

THIS accomplished artist was born in Edinburgh about the year 1789: he was one of a family of six, and the only son. His father, Mr. David Geddes, held an appointment as auditor of Excise; and, having cultivated a taste for Fine Art, possessed a small but valuable collection of pictures and prints, which it is probable first stimulated in his son that ardent love of Art by which he was afterwards distinguished. Among the most intimate friends of Mr. David Geddes were one or two gentlemen of acknowledged taste, the known possessors of such works of Art as can be estimated only by persons who have a genuine feeling for the best productions: one of these was Mr. Macfarquhar, the possessor of many fine prints, among which may be mentioned a series of etchings by Rembrandt, which were duly appreciated by the embryo artist.

The schoolboy cares of young Geddes commenced at the famous High School of Edinburgh, the annals of which are signalized by the early history of so many good and great men. Mr. Geddes used to speak of the time he was compelled to devote to Greek and Latin as so much time lost; but it was the parental wish that he should become a scholar, and no expressed wish of his father was unheeded. His inclination for the profession of Art was not encouraged, but he indulged himself as far as he could in his favourite study by rising at four o'clock in summer for the purpose of drawing and painting: his studio being an attic, whence he retired to his bedroom at the usual time for rising. He was, even at this period, a collector of prints and a constant attendant at all the print sales, inasmuch as to be known to the auctioneer, whose name was Martin, and who was facetious in his way and kind to his youthful bidder. He knew the general extent of his funds, and when a lot was about going for 9d. or 1s. he encouraged him by such words as,—"Noo, my bonny wee man—noo's your time;" and, on the contrary, consoled with him by a most significant shake of the head when he was looking wistfully after a lot that seemed likely to realize a more considerable sum.

At a very early period of life he met with a very kind friend in the late Lord Eldin, at that time John Clerk, Esq., who enjoyed a high reputation at the Scottish bar. This gentleman possessed a taste and a judgment which had enabled him to form a collection of paintings and drawings by old masters, which he opened to young Geddes, having observed in the latter a love of Art so exclusive. Mr. Clerk even lent his young friend the most valuable of his drawings, much to the surprise of the elder Geddes; but the father was yet further surprised, and the patron highly gratified, on the exhibition of the copies, which were so successful as to pass for originals.

From the High School he was removed to the University of Edinburgh; and before the expiration of the usual term, and without his inclination being further consulted, he was placed by his father in his own office, in which arrangement he acquiesced without a murmur, so highly did he honour and reverence the parental authority. On the death of his father, which took place after he had held his appointment about five years, he became at once his own master, and consulted those friends who had expressed a kind interest in his welfare. By the advice of Lord Eldin and others he resigned his appointment, proceeded to London, and entered as a student of the Royal Academy. The first person by the side of whom he took his seat was Wilkie, and between him and this great man an intimacy arose which endured until the death of the latter. John Jackson and Haydon were also among his contemporaries at the Academy. After

a few years' diligent study he returned to Edinburgh, when Lord Eldin, his earliest patron and friend, ever deeply interested in his wellbeing, and entertaining the highest opinion of his taste, authorized him to purchase for his collection various works of Art. He soon began to exercise his profession, and was much employed, as well in painting full-length life-sized portraits as others of smaller dimensions, all of which gave entire satisfaction to his sitters and their friends. He resided in Edinburgh from 1810 until 1814, but visited London every year, attended the sales of works of Art, and made purchases for himself and others.

It was during his residence in Edinburgh that he commenced etching, but none of his works in this department have been published. He provided himself with a press for the purpose of taking impressions of the plates in various stages of their progress.

In 1814 Mr. Geddes, in company with Mr. John Burnet, the engraver, visited Paris in order to see the wealth in objects of Art with which conquest had endowed that capital; and, after having made some copies in the Louvre, they extended their tour to Flanders, through which country they returned home. Mr. Geddes resided principally in Edinburgh with his mother and sister; but on his return to England he took apartments in Conduit-street, which he occupied always during a part of the year.

Among the most characteristic works of this eminent artist at this period, is a small full-length portrait of Wilkie, which is in the possession of Lord Camperdown; it was engraved in mezzotinto by Ward; a portrait of Henry Mackenzie, Esq. (the "Man of Feeling"), a small full-length, engraved by Rhodes; "Dr. Chalmers," life-size, engraved by Ward; and "Mr. Oswald," engraved by Hodgkiss. The universal approbation with which these portraits were received induced Mr. Geddes to put down his name as a candidate for the honours of the Royal Academy; but mortified at the indifference with which he was then met, he withdrew his pretensions, and did not again, during a period of ten years, present himself for election.

In 1816, the discovery of the Regalia of Scotland was effected in Edinburgh Castle—an event which was commemorated by Mr. Geddes in an historical composition, embodying portraits of many of the most distinguished men of his native city, among them a striking likeness of Sir Walter Scott.

In 1827, Mr. Geddes married the amiable lady who now deploras his loss. He had been fortunate in making her acquaintance in early life—in his twentieth year—but circumstances for many years prevented their union; and with what admirable constancy was the heart-weariness of these many years sustained! Among his works of this period was his portrait of the late Duke of York, pronounced by George IV. to be the best likeness ever painted of that Prince.

In 1828, Mr. Geddes again visited the Continent, but extended this time his tour to Italy, sojourned some time at Rome, and made the acquaintance of the principal English artists then resident in that city. The summer of 1829 he passed at Subiaco, where he painted on the spot the landscape now hanging on the walls of the Academy. After a lengthened abode in Italy, Mr. Geddes returned home by Germany and France, arriving in London in January, 1831. In 1832, he entered his name for election as a member of the Academy, and was this time successful. During the latter years of this talented painter and excellent man, his works were fresh in the public mind; his power in the highest walk of Art is evinced in his altar-piece in the church of St. James, Garlick-hill, and his picture of "Christ and the Woman of Samaria." In 1839 he visited Holland: in 1843 he showed symptoms of consumption, which were speedily subdued, but re-appeared at the beginning of the present year; when despite the most skilful efforts to arrest its progress, his malady gained ground, and terminated his existence on the 5th of May last.

Mr. Geddes possessed a perfect knowledge of the theory of his art; and, as far as regarded works of Art of whatever kind, his judgment was unique. His small full-length portraits were beautifully executed, and his landscapes were remarkable for their truth and purity of feeling; and all the relations of life he fulfilled in strict adherence to the path of Christian duty.

VARIETIES.

ART-UNION PRIZES.—The picture selected as the highest prize, equivalent to £400, is "Claverhouse and Morton," by R. S. Lauder, from the Royal Academy; that of the value of £300 is "The Return to the Ark," by C. Landseer, from the same exhibition; that of £200 is "The Skirmish on the Bridge," by Cattermole, from the Old Water Colour Gallery; those of £150 are "A Halt in Nubia," by H. Warren, from the New Water Colour Society; and "The Ploughed Field," by F. R. Lee, from the Royal Academy; three of those of £100 each are "A Scene from Old Mortality," G. Middleton, from the Royal Academy; "The Pyramids of Ghizeh," by D. Roberts, R.A.; "Waiting for the Ferry," W. Barraud; "Luther Listening to the Ballad," R. M'Innes,—all from the Royal Academy; and "The Avenue, Shobbrook Park," F. R. Lee, R.A., from the British Institution. Now, among these works are productions of sterling excellence in their class; but to others, and their assumed value, objections may most reasonably be offered; but it is not to be forgotten that the selection has been made very late, when it may be supposed that most of the best works were already sold. We take this opportunity of remarking, that in some instances, prizeholders have chosen works of less value than the amount to which they were entitled; and others have added to the sums which have fallen to them, whence we may infer increasing taste and knowledge. It is intended that the Exhibition of the whole of the prizes shall open on the 14th, at the Gallery of the Society of British Artists.

THE EXHIBITIONS.—The usual time for the close of the Exhibitions is past, and they were closed accordingly to the public, but re-opened to the prizeholders of the Art-Union until the 28th of August. Among these was the Royal Academy, which has furnished its quota of the prize pictures.

MONUMENT TO SOUTHEY.—A meeting was called at Bristol, on the 20th of July, for the purpose of considering the erection of a monument in memory of Southey. Among the gentlemen present were, the Mayor of Bristol, the Dean of Bristol, Sir Charles Elton, Walter Savage Landor, Esq., J. S. Harford, Esq., the Rev. John Eagles, &c. &c., who, together with some others, were named to form a committee. A design by Mr. Baily, R.A., was brought forward, composed of allegorical figures of Poetry and History, with a medallion bearing a profile of the poet. Dr. Budd said that a resolution had been put into his hands, to the effect that the thanks of the meeting be voted to Mr. Baily, and that the design be adopted, but he objected to it as not harmonizing with the character of the building; and Mr. Harford, Mr. Sidney, and others, expressed similar opinions; the question, therefore, of the design is undetermined. The *Great Western Advertiser* of July 27th contains a letter addressed to the editor on the subject, by W. S. Landor, Esq., who expresses himself against the proposal of placing the monument in the cathedral. Singularly enough, when walking in College-green with Dr. Southey, Mr. Landor observed to him, "Twenty years hence, perhaps, workmen may be busy in this very spot in putting up your statue;" to which he replied, "If ever I have one, I should like it to be here;" and yet, despite the expressed wish of Southey himself, the debate goes on about a fitting monument for the cathedral. Scarcely now is a great man interred than there arises the question of his monument; but with how little knowledge of their prophecies are these things generally discussed! Dr. Southey, in wishing his statue in an open space, had sound reason on his side; and the opinion of Mr. Landor is coincident with the usages of the ancients, which we so much affect. In no Greek or Roman temples were there placed memorials of the dead; but our Gothic churches are thronged with monuments of all styles. Of those men whom we are unwilling that death

should sever from us—to whose praise we contribute, and whose honour we share—we would not have a memorial reminding us how well they died, but how well they lived; we would, therefore, that the sepulchre had no share in the reminiscence. The Romans placed all their monuments in the streets and public places, inasmuch that Cassiodorus speaks of Rome as "peopled with statues, and thronged by herds of horses." The sum proposed is £500; £150 of which were subscribed at the meeting.

RICHARD DADD.—The final examination and committal of this unfortunate young man took place on the 5th of August, at Rochester, before a very full bench of magistrates. He appeared in the office dressed as usual in a long blue cloak, beneath which his hands were secured. On his first entrance into the office he appeared very good-tempered, laughing frequently, and nodding to persons whose eye he chanced to catch. The evidence of eight or ten witnesses was heard, who briefly deposed to facts already well known; and when the chairman addressed the prisoner, saying, "Richard Dadd, have you anything to say why you should not be committed to take your trial for this offence?" he replied, "No—oh no, of course not." The witnesses were then bound over to appear at the assizes, and Dadd was taken from the office to be removed to Maidstone gaol. The magistrates have forwarded the necessary certificates of the prisoner's state of mind, with a view to his being placed in a lunatic asylum, in accordance with the statute 3rd and 4th Victoria, chap. 54. No doubt can remain on the mind of any one who was present at the examination that the unfortunate young man is altogether irresponsible for his own acts. While in presence of the bench his demeanour underwent various and instantaneous changes. The opinion of the bench was unanimous and decided as to the state of his mind, and there is little doubt that the last public scene in this melancholy tragedy has closed, and that this once promising young artist will be removed to a place of permanent safe-keeping without coming to trial.

PREMIUMS FOR NEXT YEAR.—Sir James Graham, in a letter to Mr. Eastlake, as Secretary to the Commissioners on the Fine Arts, thus notifies her Majesty's pleasure with respect to the sum to be distributed as premiums:—

"Whitehall, July 16, 1844.

"SIR,—I have received her Majesty's commands to notify to you, that her Majesty has been graciously pleased to approve the Report of the Commissioners on the Fine Arts; and her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the sum of £6000, to be given and distributed as premiums for the best Caricatures, Fresco, and Oil Paintings, in the manner proposed in the Report.

"I have the honour to be, Sir,
"Your obedient servant,
"C. L. Eastlake, Esq." "J. R. G. GRAHAM.

ROYAL EXCHANGE.—It is now pretty confidently stated that this structure will be completed and opened for business by the end of September; by which we presume is to be understood only the lower part, or merchants' area, for a considerably longer time must elapse ere the public rooms on the upper floor can be taken possession of—at least, if we may judge from the state they were in when we saw them about ten days ago, and which was such that it would be premature to express other opinion of them at present, than that they are very spacious, and promise most favourably as regards architectural character and effect. At the time of our visit even the quadrangle, or rather the ambulatories showed themselves to some disadvantage, they being encumbered with scaffoldings, and the pavement unfinished. We were better reconciled than we at one time thought we ever should be, to the area being left an open court as in the former building, instead of being covered over either by a glazed roof, or a ceiling with lantern skylights. It must be owned the day was so exceedingly fine and brilliant, and the archi-

ecture so charmingly touched up and brought out by the sun, that other effect than what presented itself was not to be desired. There will, besides, be ample sheltered space in unfavourable weather, within the ambulatories, which partake, in fact, quite as much of the character of in-door galleries as of out-door arcades, they being now more enclosed from the open court than they were in the old building, and also in the architect's original design for the present one, in consequence of arches and piers having been substituted for columns only. Other deviations from, or additions to, that first design—nearly all of them greatly for the better—have also been made. The portico may be considered as altogether remodelled—certainly so extended as to assume quite a different and very far more important character than it would have had, had the first idea for it been adhered to; and hardly need we observe how greatly its character is enhanced by the embellishment bestowed upon the pediment, for had that not been filled up with sculpture it would have looked very naked and blank in comparison with the unusual richness of columniation below, and the ever-varying play of perspective attending the unusual depth of the portico and the arrangement of its columns. Besides the Royal Exchange, we have now a miniature affair of the kind, and one of considerable merit, viz.,

NEW EXETER 'CHANGE.—Externally, the building is not at all observable, the entrances alone belonging to the facade of the office of the *Morning Post* towards Wellington-street North, and of shops and houses towards Catherine-street. Neither do they at all prepare us for the design and style of the 'Change itself, with its polychromic embellishments. Although upon a much smaller scale, it is a more complete thing of its kind than any other "arcade" or avenue of shops yet erected in the Metropolis. For the present this brief mention of it must suffice, as we intend to enter into fuller notice of it after it shall have been thoroughly completed and opened for business.

BRITISH MUSEUM.—However much we may be mortified and provoked at the sorry figure made by the west wing of the *grand facade*, we cannot be said to be disappointed at finding our own predictions so far completely verified. Had this building been a mere range of private houses, and been placed anywhere else, we should have called it a very "respectable" thing of its kind, but nothing at all more, even in that case. Our dissatisfaction—almost might we say, disgust—may then easily be conceived, when we are obliged to receive this piece of prim frigidity and "nimini-pimini" insipidity as a portion of a monumental edifice—a national building richly stored with treasures of both art and literature. We did hope that what was said by ourselves and others some time back, and the strong remonstrances then urged, would not be wholly without effect,—that some show at least would be made of deferring to public opinion; instead of which the public have had a pretty strong hint flung at them from a sideward direction, telling them that what is going on at the British Museum is no concern of theirs, the design having been approved of and definitively settled twenty years ago!—one very sufficient reason, we should think, for carefully reconsidering and scrutinizing it, in order to be satisfied that what was then fully approved of would be equally so now. The last twenty years have been a period of unusual activity in architecture, both in this country and upon the Continent, and not only of activity but of considerable advance in it. Had the Houses of Parliament been burnt down ten or a dozen years sooner, the rebuilding them would probably have been confided at once to Nash or Soane, subject only to the opinion of the royal arbiter of taste of that day. Since then matters of the kind have been managed somewhat differently, for had they not, Charles Barry would have been in a very different position from what

he now is, and his reputation would have rested chiefly upon his club-houses. Neither would fresco-painting have been thought of under the former system; hardly, indeed, even other artistic decoration to the extent now contemplated. In all probability, too, had it not been for the impulse given both by what has already been done and by what it is intended to do in that national edifice, the embellishment which it has received would not have been bestowed upon the Royal Exchange. We dare say that would have been something very different, had it been erected twenty years ago; nevertheless it would seem that Sir Robert Smirke was at that time so greatly in advance of all his contemporaries, that the design which he then produced for the Museum is incapable of improvement, of any alteration whatever for the better; which is, perhaps, pretty near the real truth in one respect, since to make the facade what it ought to be would require it to be wholly remodelled, and treated altogether differently.

THE NATIONAL GALLERY.—Two additions have recently been made to the National Gallery; one is by Guido—the subject 'Lot and his Daughter leaving Sodom.' This picture was formerly in the Lancillotti Palace, and was purchased by Government for 1600 guineas from the collection of Mr. Penrice. The composition consists of three half-length figures, of which the centre one is Lot, whose left hand is drawn much too large; but similar errors are frequent in the works of this master. There is much of the Carraccescho in the picture, but the colouring of the daughters is his own, and somewhat unequal. The subject of the Rubens is the 'Decision of Paris'; this picture is painted on wood, and was purchased for 4000 guineas. The goddesses are three versions—varying in but little—of that fair-haired lady whom Rubens has celebrated throughout Europe, and whom, consequently, we all know so well. The head of Paris is a loose copy of his own; and the left leg of Minerva is extremely ill-drawn, but the painting and colouring of the flesh is so beautiful that it would seem to yield to the touch. This picture was also purchased from the collection of Mr. Penrice.

MONUMENTAL SCULPTURE.—We have long advocated the erection of such a monument to the memory of a great man as should remind us of his life rather than of his death. We perceive with pleasure that this feeling is gaining ground, as may be evidenced in more than one instance. Mr. Barry, in allusion to this, contemplates the probability of the removal of nearly the entire collection of monuments from St. Paul's, and of two hundred of those in Westminster Abbey, to the Houses of Parliament; but this proposition must give rise to grave debate.

THE DECORATION OF THE ROYAL EXCHANGE.—It will be remembered that it is the merchants' area that is to be decorated—that is, the walls and ceiling of the colonnade by which it is surrounded. The ceiling is coffered, and in the compartments thus formed are painted the arms of all nations; and those which are not thus filled up present groupings of objects of a character so insignificant that they had much better been left blank. The rest is covered with patterns in the most glaring colours, reminding us of a barbarous attempt at Florentine mosaic. The arms are generally painted small, and a favourite manner of presenting them is to encircle them in a wreath supported by two ribbons held in the beaks of birds, which fly in opposite directions; these alternate with figures which terminate in vegetable tails, painted in with dying autumnal tints. The compositions, which in some of the divisions supply the place of national arms, are composed, some of a beehive, a rake, and some other such object; another of an owl and a few books; a third of a very ill-built boat, &c. &c. It is impossible to conceive anything more puerile than this attempt at the decoration of the place of meeting, appointed for the commercial body

of the city of London. Is there no field for originality of design in the mercantile history of this country? If this has been consulted, we have yet to learn the compliments conveyed by these profound groups of rakes, lanterns, and such emblems. In short, these decorations are utterly unworthy of the Royal Exchange; and the offensive vermilion glare everywhere prevalent is a retrograde to the worst taste of the *barbaresque*. To say the very least, anything in this style of decoration is by no means consistent with the gravity of the coffered ceiling; and, with respect to the emblematical groups, we would seriously ask the most phlegmatic of the citizens of London if he expected nothing better than this. We know not that our own painters have ever done

"Anything discursive in the city's eye,"

thus to be rejected in a body. We have only finally to say, that the most mediocre of them has never exhibited anything worse than this work of Herr Sang.

ANDREW ROBERTSON, ESQ.—On Wednesday, the 14th of August, a meeting of our most distinguished professors of miniature-painting was held at the Freemasons' Tavern, on the occasion of presenting a piece of plate to Mr. Robertson on his retirement from the profession, in token of the high estimation in which he has uniformly been held by his brother artists. The testimonial was a massive silver salver, bearing this inscription—"Presented to Andrew Robertson, Esq., miniature-painter to his Royal Highness the Duke of Sussex, by the undersigned members of that branch of the profession of which he has so long been a distinguished ornament, as a tribute of respect for his talent as an artist, and esteem for his character as a man: Sir W. C. Ross, R.A.; Sir G. Hayter, M.A.S.L.; Sir W. J. Newton; A. E. Chalon, R.A.; J. Robertson, M.I.A. St. P.; S. Lover, R.H.A.; R. Thorburn; T. Carrick; F. Cruikshank; C. Couzens; W. Watson; W. Booth."

WESTMINSTER-HALL.—The exhibition of the frescoes and sculpture closed on the 28th. The interest created by these works was undiminished to the last: the Hall was daily thronged, not less than eight thousand visitors being admitted each day, and the crowd composed of persons of almost every grade of society. The utmost decorum has uniformly prevailed, every one present being earnestly occupied in looking at the works.

S. DRUMMOND, ESQ., A.R.A.—We have to record the death of this gentleman, who was many years a member of the Royal Academy, and favourably known to the public through engravings of his works. Mr. Drummond was in his seventy-ninth year, and practised his profession to the last. A biographical notice will appear in an early number.

MADDOX-STREET.—hitherto of no architectural note whatever—now exhibits one of the very best specimens of street architecture to be met with anywhere about town,—one remarkable for a noble and tasteful simplicity, equally remote from the mixture of tawdry pretension and meanness together, which is so offensive in Regent-street, and in some others that have since been formed, and from that poverty-stricken bareness and insipidity which, if they do not actually disgust the eye, offer to it for admiration nothing better than a mere blank. By whom the new range of buildings in Maddox-street was designed we know not, but we heartily recommend it to notice, and trust that the example it supplies will not be lost sight of by those who may be concerned in determining the architectural style and character of the various new streets which are now being formed from Oxford-street in one direction, and from Leicester-square in another, to Holborn and Bloomsbury.

GOTHIC EDIFICES OF EUROPE.—The great work on Gothic architecture, undertaken by Messrs. Simonace, of Brussels, is at length completed, after occupying the artist, M. Gustave Simonace, upwards of nine years; fifteen months

of which were spent in travelling to make drawings of the various subjects on their respective sites. It consists of twenty-four plates of great magnitude, representing as many of the most celebrated Gothic (Ogival) civil and ecclesiastical edifices existing in France, Belgium, Germany, and England, including the celebrated Cathedral of Cologne, as are intended to be finished. If the latter should ever be completed, it will be the most astonishing work in Europe. The architect intrusted at present to complete it, who kindly allowed M. Gustave Simonne to avail himself of the prepared drawings, said that he computed it would take twenty-five years to complete the erection. The front portal is intended to be flanked by towers with spires, each 600 feet high. Another subject, the Church of St. Riquier, situated two leagues from Abbeville, is of extraordinary beauty, and probably unknown to most of our artists, as it seems to have escaped their researches. The subjects in this remarkable work are perfectly faithful in representation, free from interpolations or exaggerations, while they have the full merit of being artistically treated, so that the architect and the antiquary may rely on their truth and fidelity; and from their great size, each being printed on a sheet of "grand aigle," they afford an opportunity of showing the details more elaborately than any previous work on the same subject. The Government of Belgium has munificently patronised the undertaking, which, in its list of subscribers, boasts of many illustrious names of sovereigns and princes.

THE TEMERAIRE.—This—one of the best of Turner's late productions—is now exhibited by Mr. Hogarth, of No. 60, Great Portland-street, who will publish an engraving of it by Mr. Willmore, A.R.A. The picture is still the property of Mr. Turner, notwithstanding the repeated offers of purchase that have been made to him: it is justly celebrated, for next to the *Victory* we hail the "Fighting Temeraire." The associations are potent, and Mr. Turner has felt them, for the brave ship could not have been portrayed with a sentiment more affecting. It is a glorious sunset, and we are to suppose that by the time that the glowing disk shall rest upon the horizon, the *Temeraire* shall have been towed into her last resting-place.

GALLERIES OF ART.—Mr. Wyse, shortly before the close of the season, presented petitions from the Art-Union of Dublin and the London Institute of the Fine Arts, praying for the establishment of galleries for the exhibition of works of sculpture, so selected as to present a perfect history of the art.

CAMPBELL THE FORT.—It is in contemplation to erect a monument to Campbell at Glasgow. A subscription is also being raised for a monument in Westminster Abbey.

STATUE OF WILLIAM IV.—A site has been determined upon for Mr. Nixon's statue of the late King, in the open space between King William and Gracechurch streets, a spot (we were undone not to believe it) often heavily trodden by John Falstaff, for there stood his inn, the Boar's Head. The statue is eighteen feet high, and the material of which it is composed is granite—two blocks, one weighing thirty tons and the other fifteen.

EXHIBITION OF DECORATIVE ART.—It is most gratifying to observe in the Report of the Commission on the Fine Arts the feeling with which these gentlemen exercise the duties confided to their taste and experience. We allude to the last paragraph of the Report, in which the aid of foreign artists is objected to. Had such been overlooked, the purpose of the Exhibition were at once defeated. We say this not that we love other schools the less, but that we love our own more.

The names of Lord Mahon and T. B. Macaulay, Esq., M.P., have been added to those of the Commission on the Fine Arts.

REVIEWS.

LE FABBRICHE PIÙ COSPIQUE DI MILANO:
FERDINANDO CASSINA. Fol. fascicoli 1-10.
MILANO.

What Cicognara did for the architecture of Venice, and Gauthier has done for that of Genoa, Cassina is now performing for Milan; and if continued, as we have no reason to doubt it will be, with the same taste and spirit as it has been commenced, his work will prove a most worthy companion one to the two above alluded to. The subject itself may be said to be almost entirely fresh and untouched; for so completely have one or two other churches engrossed both the pen and pencil of travellers and artists, that it is impossible to gather from all of them put together any information as to other buildings, unless it be information to learn that there are many other very noble and stately edifices, all which, however, are passed over without notice.

Even Gwilt's "Notitia," which professes to give lists of buildings in the principal cities of Italy, is exceedingly meagre and defective, scarcely mentioning any of later date than the seventeenth century; so that his book would lead us to think that from that period architecture not only declined, but became altogether extinct in Italy. Of many Italian cities, indeed, the monuments belong almost entirely to the past; but such is most assuredly not the case with regard to Milan, for there many noble ones are not only of very modern, but even of quite recent date. Nevertheless, scarcely one of them has obtained notice, excepting the "Arco della Pace," whose celebrity would, doubtless, not have been what it is, but for the circumstance of its having been begun by order of Napoleon, to commemorate the formation of the road across the Simplon, and as one of his projected embellishments of the Cisalpine metropolis. The fame of that structure has consequently carried the name of Cagnola where those of many other very able Milanese architects—Piermarini, Canonica,* Moraglia, &c.—have as yet hardly reached at all.

That Cassina's work will include the most recent structures of note at Milan, as well as many other unedited subjects of modern date, is evident from several of the kind having already appeared in it; among others the Palazzo Archinto, a magnificent private residence, erected within the last ten years by the architect Besia, whose facade, including the wings, extends upwards of 400 English feet. We also here obtain the design of that smaller, but exceedingly elegant mansion, the Palazzo Rocca, better known, perhaps, by the name of Palazzo Belloni, which it bore till very lately. This has been usually attributed to Canonica, owing to which it was mentioned by ourselves as one of his works; but we now learn from Cassina that the design was furnished by the architect and scene painter Perego (who died in 1817), and the building executed by Innocenzo Giusti. For accuracy in respect to names—modern ones more especially—a work like the present may be relied upon; but in general it seems to be considered of very little importance in speaking of a building, whether the name of its author be given or not; or, if there be a name, whether it be a right or a wrong one. Such is the case; though wherefore it should be so, nothing like a valid reason can be assigned, at least none that would not hold equally good in regard to the names of painters as well as of architects.

What we have here said may suffice for the present, because we shall take opportunities of returning to this interesting publication as it progresses; and to have pointed it out at all, must be to recommend it to many at once, without their waiting for a second report of it.

VIEWS OF ANCIENT MONUMENTS IN CENTRAL AMERICA, CHIAPAS, AND YUCATAN. By F. CATHERWOOD, 9, Argyll-place.

Although the existence of magnificent temples and other imposing structures are mentioned by the Spanish historians who have chronicled the settlement of their countrymen in the new world, it is only recently that attention has been directed to those extraordinary remains, inasmuch as to excite speculation as to their origin. The accounts of

them that have appeared have been received with much interest, and many theories are advanced to account for the architecture and sculpture of these ruined cities; but the work in question is the only one in which we have met with so perfect a description as is afforded by the well-executed lithographs and letterpress of which it is constituted. It is a folio volume with twenty-five plates; and a map of that section of the country in which these ruins are found, showing Yucatan, Guatemala, Honduras, and Chiapas, which Mr. Catherwood has traversed from Cape Catoche in the Atlantic to the shores of the Pacific, and again back to the Bay of Honduras, in a period extending from 1839 to 1842. Unlike the relics of the ancient cities of the old world, often found upon an arid plain, and as often sinking beneath the sands of the desert, these remains are represented as surrounded by rank and irrepressible vegetation: not only do trees grow at the foundation of these pyramids, but even on the side-courses of stonework, and even to the top, whereon waves a crown of verdure. Besides general views of extensive ruins, these plates present drawings of idols, altars, gateways, palaces, fragments of sacred edifices, &c. &c.; and the character generally of the ornament is Indian, but with an extraordinary mixture of parts in various tastes, resembling the Egyptian, Greek, Moorish, and even Gothic and Norman; but it is most curious that the ornamental column, although prevailing in the architecture of the other quarters of the world, is not found here, the nearest approach to it being a mere dead support.

Many writers, in speculating on these remains, refer to very distant periods. Waldeck, in proposing a remote origin, speaks of the growth of trees within the courtyards at Palenque, and there would be reason, as the author observes, in his theory, were it not that vegetation is so rife in that country that the deposit is continually going on. Mr. Prescott, the latest writer on the subject, observes that, although the coincidences are sufficiently strong to afford argument that the civilization of Mexico has been derived from Asia at a period so remote, this influence could not have been preserved, inasmuch as to appear in anything existing at the present day; but we think this high antiquity the best argument in favour of the Indian derivation of the early inhabitants of this part of America. A thousand years are little in the history of a pyramid: we can turn to many relics of greater age; nor is the space of a thousand years too long a time for a nation to stand still. We can point to many that are now as they were a thousand years ago. It is, therefore, probable that the builders of these palaces may not have changed so much the style they brought with them from Asia. It is true they had no knowledge of the arch, although there are near approaches to the pointed one. But we take occasion to remark that some of their doorways bear a striking similitude to the entrance to the Great Pyramid. Mr. Catherwood is inclined to attribute these structures and their ornaments to indigenous art; but these drawings force upon us comparisons which we cannot satisfactorily refer to mere coincidence. We are at present unable to treat the subject at the length due to its importance. It is needless for us to say that the work will supply matter intensely interesting to every mind alive to the establishment of new historical facts. The lithographs are admirably executed; and the buildings which they represent are at once mysterious and wonderful.

THE PRINT COLLECTOR. SAUNDERS AND OTLEY.

To the class of collectors to whom this work is addressed, our revered friend Adam Bartsch, with his twenty or more tomes, would be worse than black letter. The author is a kindly and, we may add, a learned instructor: the former, because he remembers his own difficulties as a young collector; the latter, because his lore is the result of twenty years of application;—and this is not too long a period for the acquisition of skill in the exquisite niceties of ancient engravings. The print collector is, as it were, the hermit of amateurs, so few are there of the bulk of society who understand his pursuit. He may show to a knot of innocent friends a few scraps of almost unintelligible etching, which have cost him a thousand guineas; but their mute bewilderment causes him to close his precious portfolio in disgust, and to withdraw more and more within himself. A

* Of whom a necrological notice has been given in our June number, page 144.

knowledge of rare prints is extremely exclusive, and there are few who have acquired it but at considerable sacrifice, because all who begin collecting purchase prints of no value, for which, in their simplicity, they pay high prices. And, after all, it is curious that neither a knowledge of Art nor its history will serve a purchaser. So peculiar is the study of old prints, that two impressions, apparently to an ordinary observer, of the same state, shall be sold at prices varying as shillings to pounds.

It would be impossible—at least difficult, for any young amateur to consult all the dictionaries, treatises, discourses, catalogues, inquiries, and manuals, in various languages, offering information on this subject; even our great authority, Adam Bartsch, as we have already observed, would be as yet out of place. We may, therefore, say, that we know of no production so directly addressed to the collector as this, which to the tyro affords the most valuable advice, and to the experienced, presents a *recueil* of most valuable information. It is got up in small quarto, consists of 211 pages, anticipating every possible difficulty that can occur in the selection of prints, and containing a curious collection of the monograms of artists and known collectors as far back as that of Leo X. These monograms are so numerous, that they have furnished materials for several dictionaries; and many prints are classed by them alone, the names of the artists being entirely unknown. The work proceeds to give instructions for the formation of a collection of prints, and concludes with an extensive list of books of all epochs, treating of the history of engraving. The love of old prints is daily extending, and we know of no production better calculated to assist the collector than this little comprehensive manual.

ON EDUCATION IN THE PRINCIPLES OF ART.

By the Rev. RICHARD GRESWELL, B.D., of Worcester College. Printed for the ASHMOLEAN SOCIETY.

This paper, which has been read before the members of the Ashmolean Society, points out the necessity of the institution of professorships of Art at our universities; and the author expresses himself desirous that the honour of originating these should attach to the University of Oxford, and especially to the members of the Ashmolean Society. The writer commences by observing that every system of education professing to be perfect should be coextensive with the whole of man's complex nature, and should, therefore, comprehend not only the subjects of religion and science, but also that of Art, "these being obviously the only real causes either of personal excellence in an individual, or of power and greatness in a nation." We recognise in this paper the more profound feeling of the Art-philosophers of Germany, who have devoted themselves so intensely to the ethics of Art that what onward course soever we may pursue, it will be but to the same goal, and consequently treading in their footsteps. The writer, as he says, "endeavours to prove that this branch of knowledge has, of late years, been almost entirely neglected in England as compared with other countries." No effort is necessary to show this; the evidence of the fact lies everywhere before us, and in private society we cannot help observing that *hatus* in our forms of education which can be filled up by a knowledge of Art alone. Aristotle's view of Art is incontestable—it is an integral part of the human soul, one of the modes of *ἔρως λόγος*—"Ἐξ μετὰ λόγου ἀληθοῦς συνίσταται," but, singular enough, this power of the mind is left uncultivated; that is to say, as far as our systems of education extend, although Art is not less capable of being taught than either religion or science. It will be scarcely necessary to observe that nothing practical is here meant, not even a knowledge of the defects or merits of this or that class of works of Art, but that kind of preparation which renders the mind susceptible of emotions from the beautiful.

With a view of supplying this defect it is here considered desirable that there should be founded, by royal authority, three professorships of Art: one in London in connexion with the Royal Academy, but not limited to its members, and the other two at Oxford and Cambridge.

We have long lamented the deficiency of infor-

mation on matters of Art, and have long ago advocated the foundation of professorships of Art at our universities. The arguments in this able paper are strong in favour of such appointments, and, if they be not soon made, they will, in the end, be gracefully forced upon the universities.

THE WORKS OF THE LATE SIR THOMAS LAWRENCE, P.R.A., No. 15. Engraved by M'INNES and SAMUEL COUSINS, A.R.A. Published by HENRY GRAVES and Co.

The three subjects in this number are, Mr. Arbuthnot's well-known portrait of the Duke of Wellington, Lord Aberdeen, and Elizabeth, Countess Grosvenor. This is the portrait of the Duke of Wellington which has been so frequently copied in miniature and otherwise, that it has frequently been for very lengthened periods out of the possession of the proprietor. The likeness to the Duke is indeed most striking, and at that period of his life when the measure of his military renown was fulfilled; hence the value of this portrait in comparison with others taken when he was no longer the same as when his victories were achieved. The portrait of Lord Aberdeen is a three-quarter length, standing, and very like what he now is, although many years have elapsed since the portrait was taken. That of the Countess Grosvenor is a well-known work—one of the sweetest of Lawrence's female portraits. These three plates are in the best style of mezzotint engraving.

THE HEART'S MISGIVINGS. Painted by FRANK STONE. Engraved by SAMUEL BELLIN. Published by THOMAS BOYS, Golden-square.

This, it may be remembered, is after a picture which about two years ago was universally admired when exhibited at the British Institution. The figures are two—a youthful pair; and the 'Heart's Misgivings' are on the part of the lady, for he to whom she has yielded her entire heart is trifling with his hawk—without being apparently conscious of her presence. The picture having been once seen, can never be forgotten. It is the property of Lord Francis Egerton. The engraver, Mr. Bellin, has succeeded in taking up the deep concern expressed in the features of the female figure, as also the vacant levity which plays in those of the trifter, who is insensible to her emotion. We have long desired to see an engraving of this picture, and now that such has appeared, we cannot doubt of its being a favourite with the public.

THE SENTINEL. Painted by EDWIN LANDSEER, R.A.; engraved by THOMAS LANDSEER. Published by HENRY GRAVES and Co.

This plate is a portrait of a magnificent lion-dog, the property, we believe, of the Duke of Beaufort, to whom also the picture belongs. He is lying at his ease, while a small black spaniel, but a little larger than his head, is yelping at him, of which he takes no note: he is not to be moved from his dignified composure. Near him lie a hawking-glove and a hawk's hood, and in the background are one or two very young puppies. The individuality is admirably preserved in each of these phases of canine character, especially in the 'Sentinel'; it is impossible to portray the dog with a nearer approach to nature than in this composition. The print is engraved in mezzotint, the texture of which is skillfully varied according to the object represented.

LECTURES ON ELECTRICITY. By HENRY M. NOAD. GEORGE KNIGHT and SONS, Foster-lane.

The progress of electricity has of late years been so marked that we are now taught to regard the announcement of new and important facts without surprise, nay, even to expect them in prolonged series. But a hundred years ago or a little more, and the insulating property of glass, silk, &c., was not known; and if Stephen Grey could but for a brief hour look round upon the discoveries that have been effected since the announcement of his discovery, the enthusiasm with which he set about his experiments would now be unbounded admiration. The history of electricity presents us the verification of the Eastern tale—we have discovered the talisman, and it has become our unwearied and wonder-working servant.

We have alluded upon other occasions to the many valuable discoveries and observations to which the merest chance has led. The first personal shock from electricity was accidentally communicated to Muschenbroek in 1746, in a course of experiments which introduced the Leyden phial; this he described to Réaumur, saying that he "felt himself struck in his arms, shoulders, and breast, so that he lost his breath, and was two days before he recovered from the blow and the terror."

These lectures are nine in number, and constitute a volume of upwards of 450 pages. Their object is to extend the popularity of the science, that is, to familiarize the great and interesting results of the labours of those philosophers who have devoted their lives to the study of the phenomena of electricity. There are no speculations hazarded, nor any new inquiry instituted, but the writer merely limits himself to a setting forth of the existing state of the science—and that with every care for simplicity and perspicuity, the prescribed experiments being aided by more than 270 woodcuts. The work is dedicated to Mr. Crosse, the well-known electrician, who, in the course of his experiments on electro-crystallization, was the first to observe the formation of the *acarus*; and a most extraordinary sequence to the experiment of Mr. Crosse is that of Mr. Weekes, of Sandwich, who says, "In some of my recent experiments connected with this curious inquiry, after swarms of the usual *acari* had appeared, and continued for three or four months, a host of other insects followed, and very shortly after all the *acari* disappeared. I am not certain, but I think they were eaten by the new comers, which are altogether of another genus."

Mr. Noad dwells upon every description of battery; and we subscribe cordially to his opinion of the utility of the platinized silver battery, having already more than once complimented Mr. Smee, the ingenious inventor, on its admirable applicability to the purposes of electro-metallurgy. Indeed, it is impossible for any mortal to prescribe even the probable cycle of utilities to which electricity may be addressed: it is already our domestic servant, far outdoing the cunning of human hands; it is productive at once of the extremities of heat and cold; it is active in formation, and not less so in decomposition; now its operations are instantaneous—now they are slowly progressive,—and again it is declared in the most awful and sublime passages of the economy of nature, presenting to the human mind an endless variety of mysterious effects.

In the compilation of his lectures the author has consulted the most popular writers on electricity and electricity. "Electricity" is the subject of two lectures; these are followed by atmospheric electricity; voltaic electricity (the subject of three lectures); then magnetism, electro-magnetism, and magneto and thermo electricity; and each of these heads is dealt with in its detail, in a manner plain and explicit, and consequently well adapted for popularity.

TO CORRESPONDENTS.

We understand that Mr. Johns, the architect of the recently-published "English Church on Mount Zion," and sometime Proconsul in Palestine, is about to publish a volume from his notes of travel in Syria, &c., and many months residence in the Holy City, with highly-finished illustrations, tending to throw great light upon numerous topics connected with the past and present state of these intensely interesting relics of the most ancient nations of the world.

"J. M."—A prize could by no means be gained otherwise than according to the terms proposed, which are set forth in the last number.

THE SCHOOL OF DESIGN.—An old subscriber is informed that on application at the School the printed regulations will be delivered to him, which he will fill up as described, and the applicant will then be admitted on payment of the usual fee, 4s. for the morning and evening, or 4s. for the morning class alone, and 2s. for the evening, when taken separately. But it will be understood that no pupil can be admitted who is not *bona fide* a student of Ornamental Art.

"H. W."—We beg to thank this correspondent for his obliging offer; but that which he proposes is already provided for.

PETHER'S FAMILY.—The Editor thankfully acknowledges the receipt of £2 from C. H. S., and £1 from a friend.

The Publisher will give 3s. for No. 38 of the ART-UNION, and 1s. each for Nos. 1, 2, 32, 35 to 40.

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August 23, 1844.

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